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SEVENTEENTH-CENTURY NEWS

formerly THE SEVENTEENTH CENTURY NEWS LETTER

VOL. IX. NO 3. QUEENS COLLEGE, FLUSHING, N. Y. SEPTEMBER, 1951

New Address

FROM THE SWAMPS OF AVERNUS TO THE HILL OF PARNASSUS

Your editor has just joined the Faculty of Queens College, founded in 1937 as the fourth unit in New York City's municipal system of higher education. Accordingly the NEW ADDRESS OF SEVENTEENTH-CENTURY NEWS is:
Seventeenth-Century News, Queens College, Flushing 67, N.Y.

EDITOR: J. Max Patrick, Queens College, Flushing, 67, N.Y.

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Editorial Secretary: Herschel M. Sikes.

SEVENTEENTH CENTURY NEWS, devoted to all aspects of the 17th Century, is published in March, May, Sept. and Dec.

CONTRIBUTIONS should be single-spaced on a reasonably black ribbon, preferably in pica type, with 60 letters and/or spaces per line (regardless of type size) or as near to that figure as possible WITHOUT EXCEEDING IT.

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USA: $1.00, payable to J. Max Patrick, Queens College, Flushing 67, N.Y. (NOT to 17th Century News).
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BACK ISSUES, if available, may be obtained from Ray L. Armstrong, Dept. of English, Lehigh University, Bethlehem, Pa., at the regular price.

SEVENTEENTH-CENTURY SUPPER

Pea soup with beef broth, hot oyster rolls, beef stew in claret with oriental rice, butter beets garnished with water cress, lemon tart, and coddling cream: such was the supper based on a mss "receipt book" served last May by E. Driscoll, autograph specialist, in New York.

ART

From Edmond S. de Beer (London): (15 May, 1951):
"A lecture by Mr. Oliver Millar on Taste and Collecting (of works of art) during the Civil War and Commonwealth, given recently at the Cortauld Institute, showed very effectively the falsity of the old idea of the Puritans' hatred of the fine arts.

Topography

"The London Topographical Society is reprinting the Guide de Londres, 1693, by one F. Colsoni; it is edited by Mr. Walter A. Godfrey. The book is interesting for several reasons; my impression is that it is a response to a growing European interest in English civilization; on the whole it probably gives fairly well the tourists' London of its time. I am told that it should be out soon, but in contemporary England that must not be taken over-seriously."

From a new subscriber: (Cambridge, July 9, 1951):
"...how I appreciate the special rate you have for British subscribers...; also, I would like to take this chance as an ordinary Englishman to say how highly I value all that your country has done for mine. On this continued friendship much depends, for I believe we are your most reliable allies, with much to offer."

ART

Apollo

GIOVANNI DI S. GIOVANNI — Florence, Uffizi

Chastel, André. Florentine Drawings, XIV-XVII Centuries. Translated from French by Rosamund Frost. Published by the Hyperion Press; Distributed by The Macmillan Co., New York. 1950. 104pp. $2.50. This volume, edited by André Gloeckner, is one of the Hyperion Drawing Series and was printed in the Netherlands.

M. Chastel places heavy emphasis on the generic value of drawing to art: "Drawing emanated from an inner attitude which, so to speak, interrogated the subject then abandoned it for art's sake, so that the finished produce might be truly 'the visible expression of an inner idea (concetto) of the soul.'" This idea is exemplified in the illustrations themselves, the majority of which are sketches and studies. Of particular interest for their depiction of style and experimentation in form are the figures of Michelangelo, such as The Dead Christ, Study for a Bather, and Studies for the Libyan Sibyl; Da Vinci's Studies for the Trivulzion Monument, and Storm in the Alps; and Pontormo's Putto. Nevertheless, the editor has a tendency to exaggerate the capacity of drawing when, for instance, he says that the drawings of Filippino Lippi "embody the whole complex of the physical world, animal life and its torments, the soul and its silences."

One of the outstanding features of the book is its inclusion of a short biography of each of the artists represented, along with a list of his outstanding works. The drawings themselves have been chosen not only for their value as works of art but also for their reflection of the alterations in the techniques of the artists. The title of the book is somewhat misleading since there are only two 17th Century artists represented: Cigoli, and Giovanni. However, the book has significance for the 17th Century scholar in its examples of the transition from the early Florentine traditions to the Baroque of Giovanni and the abstract, almost Rouault-like quality of Cigoli. The volume contains 80 two-tone reproductions.

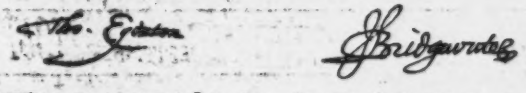
Herschel M. Sikes

More Art on Page 34

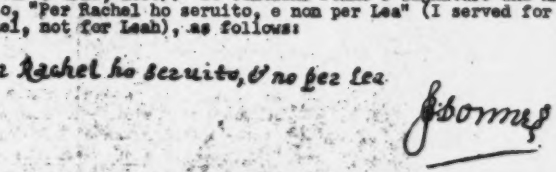
BRIDGEWATER LIBRARY

Donne

Most of the Bridgewater Library was sold in 1917 to Henry E. Huntington, in whose library the bulk of them remain. The residue was sold by Sotheby's in 1951. Sir Thomas Egerton began the collection, which was increased by his son John, 1st Earl of Bridgewater. Their signatures follow:



The 1951 sale included John Donne's copy (not listed as in his library by Keynes) of W. Barclay, DE REGNO ET REGALI POTESTATE (Paris, 1600). It contains Donne's signature and his motto, "Per Rachel ho seruito, e non per Lea" (I served for Rachel, not for Leah), as follows:



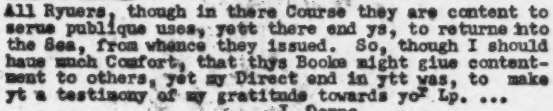
The title of Descartes, Meditationes (2nd ed., 1642) is inscribed: "Ex dono praenobilis Caroli Cavendysshe Militis Pratuelis Uxoris meae," in the handwriting of John Egerton, 1623-86, 2nd Earl of Bridgewater, who took the part of the Elder Brother in the 1st performance of Comus at Ludlow Castle, 1634.

Donne's presentation copy to Lord Chancellor Ellesmere of Pseudo-Martyr (1610) contains a letter:

> All Ryuers, though in there Course they are content to serue publique uses, yett there end ys, to returne into the Sea, from whence they issued. So, though I should haue much Comfort, that thys Bookes might giue contentment to others, yet my Direct end in ytt was, to make yt a testimony of my gratitude towards yor Lp. ...
>
> ... J. Donne

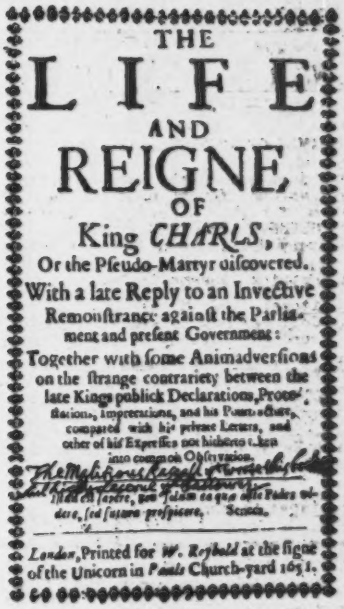
Florio

Florios Second Frutes, presented and inscribed by the author, "in segno di perpetua amicitia" is also interesting:



On the title of Milton's Life and Reigne of King Charls (1651) is the following note in the hand of the 2nd Earl of Bridgewater who played the Elder Brother in Comus: "The Malitious Rascall yt wrote this booke did highly deserve ye Gallowes."

Milton


THE
LIFE
AND
REIGNE
OF
King CHARLS,
Or the Pseudo-Martyr discovered.
With a late Reply to an Invective
Remonstrance against the Parliament and present Governments:
Together with some Animadversions on the strange contrariety between the late Kings publick Declarations, Protestations, Imprecations, and his Private Letters, and other of his Expressions not hitherto taken into common Observation.
London, Printed for W. Rayhold at the signe of the Unicorn in Pauls Church-yard 1651.

Hooker

A first edition of Hooker's Ecclesiastical Polity bears verses:

Come then my Brethren and be glad
And eke reioyce with mee
Lawne sleeves and rotchets shall goe down,
And, Hey, then up goe wee.

Abstracts — MODERN LANGUAGE REVIEW

Mermaid Club

Simpson, Percy, and I.A.Shapiro. "'The Mermaid Club' An Answer and a Rejoinder." MLR, XLVI. 58-63.
Simpson reasserts the accuracy of the traditions of the Club and its members. Shapiro replies, "Nothing in Dr. Simpson's Note requires me to modify anything I wrote in my article." (MLR, XLV. 6-17). Shapiro then develops three points: 1. The unreliability of Aubrey, a chief authority for the tradition. 2. Doubts about Beaumont's authorship of the verse-letter "To Ben. Johnson": "What things have we seen / Done at the Mermaid!" 3. Lack of evidence that Fuller's "wit-combats" between Shakespeare and Jonson took place at the Mermaid.

Faustus

Jenkins, Harold. Review of W.W.Greg's edition of Marlowe's Doctor Faustus 1604-1616, Parallel Texts, and The Tragical History of the Life and Death of Doctor Faustus, A Conjectural Reconstruction. MLR, XLVI. 82-86.
"Reputable scholars have held that the difficulty of establishing a received text for Marlowe's Doctor Faustus is greater than for any other Elizabethan play. We may therefore congratulate ourselves that this problem has now been minutely investigated by the foremost bibliographical and textual scholar in this field."

Donne

Leishman, J.B. Short Notice of Erika Spörri-Sigel's Liebe und Tod in John Donnes Dichtung. MLR, XLVI. 136-137.
"Careful and intelligent." Chief defect is "that the author, rooted, like so many modern readers and students, in the notion that poetry is essentially self-expression, interprets Donne's poems far too autobiographically."

Molière

Gill, Austin, Review of W.G.Moore's Molière. MLR, XLVI. 107-111.
"General purpose is to bring to the notice of English readers certain aspects of recent work on Molière" -- i.e. of the last fifty years. Gill finds the book in places lacking in discussions of subjects and critics it should contain, inadequately supported, inconsistent, disingenuous, thesis-ridden.

Fletcher, F.T.H. Review of Sister Mary Julie Maggioni's The Pensées of Pascal -- A Study in Baroque Style. MLR, XLVI. 106-107.
"This dissertation is the work of a graduate student of Professor Helmut Hatzfeld, . . . a disciple of Heinrich Wölfflin who . . . indicated that there is a Baroque style in literature as in the visual arts." "Penetrating analysis," but incidentally Sister Mary Julie "overestimates the autobiographical character of the Pensées." Pascal. Baroque

Midgley, E.G. Review of Donald C. Dorian's The English Diodatis. A History of Charles Diodati's Family and His Friendship with Milton. MLR, XLVI. 90-91.
"In this study Professor Dorian presents the fruits of extensive and, most probably, exhaustive, research into all the available information, scattered throughout Europe, on Charles and his family." "Will almost certainly prove a definitive work on this minor aspect of Miltonic studies."

Milton

Tompkins, J.M.S. Short Notice of Dr. Margrit Elisabeth Hablützel's Die Bildwelt Thomas Deloneys. MLR, XLVI. 136.
"The images are classified and surveyed as expressions of Deloney's temperament and of the interests and sensibility of his period, . . . compared with those of his foremost contemporaries, and . . . briefly related to Chaucer's." "Comprehensive and laborious." "One gets the impression of a small, lively writer extended on the operating table under unnecessarily large lights."

Deloney

Lough, J. Short Notice of Kauko Kyyrö's Madame de Maintenon et Jean Racine. MLR, XLVI. 140.
"Does not claim to produce any new documents on this relationship." "The second half of the book puts forward a number of subtle interpretations of their relations after 1677. Unfortunately, these are seldom based on facts and sometimes fly in the face of all probability."

Racine

S. Blaine Ewing, Lehigh University

"DALILA CANNOT BUY THE HEART/THAT HEATS AYE FOR THINE AND THEE" Charles I

From the Reverend Alfred John Miller, Rector, Christ Church, Ridgewood, N. J.:

"You may be interested to know that I am American Representative for the Society of King Charles The Martyr, a member of The Royal Martyr Church Union, The Stewart Society of Edinburgh, and of The Royal Stuart Society (Jacobite), of which last I am an Hon. Chaplain, the only non-British subject to be such."

SAMSON AGONISTES IN LONDON Milton

Milton's Samson Agonistes was performed each evening for several weeks in the Church of St. Martin's-in-the-Fields in London during may 1951 by The Rock Theatre Co. The principal character was presented by Abraham Sofaer and the producer was Ruth Spalding. The venture was well received and the church regularly crowded. There could be differences of opinion regarding the merit of some of the acting, and adverse comment on some aspects of the production; but that is not my business here.

This performance was an important occasion for Milton scholars; and for those with ears to hear there was much to learn. We gradually became aware that the success of the play as a work of art was due to the success of Milton's poetic style. The directness, the austerity & the intensity of Milton's diction in this his last poetic work proved astonishingly successful as a dramatic medium. Some of the adverse criticisms we have heard about M's later style seemed to be irrelevant when one had listened to the powerful voice of Mr. Abraham Sofaer enunciating the lines. M's deliberate choice of an unembellished eloquence in this work was felt to be due not to an enfeeblement of imaginative power but to an intensification of it. To me he seemed to reveal an unexpected imaginative understanding of the necessities of dramatic diction.

Secondly, we found ourselves the spectators of a drama. We were not merely listening to the public recitation of a poem. In his preface Milton says, perhaps a little aggressively, that his work was not intended for the stage. But what was surprising was that the play seemed to reveal so much skilled stagecraft, although M's practical experience of such things can have been very slight. It shows an obvious advance on Comus, which was written for performance. It hardly emerges as an imitation of Greek tragedy. Rather, such was Milton's intensity of imagination, the devices of ancient Greek drama were effective once again. This is particularly true of the Sophoclean irony. The "dramatic irony" was, in fact, intensely dramatic and helped to unify the development of the plot. Moreover certain quiet moments in the play, which probably leave little impression on most readers, emerged as startlingly important variations in the emotional intensity of the play. Several of the characteristics of the play which have long been known to us as "literary influences" were revealed as dramatically effective. Thus the plausibility of Dalila was not merely an exercise in Euripidean sophistry, but a necessary revelation of Samson's history and character; the very inadequacy of his retorts to her subtle and appealing advances make the situation dramatically more convincing; his former deception by Dalila is immediately credible.

It was noticeable, too, how unobtrusive during the performance was that "personal element" which inevitably seems important to the reader. The pathos of blindness was Samson's not Milton's. The expressions of misogyny were a natural result of Samson's experience and did not necessarily reflect M's disappointments. The tirades against the insolence & the idolatrous rites of the Philistines seemed a convincing dramatic expression of Hebrew pride and religious fervour; the views of a disappointed Puritan on the morals of Charles II's court were hardly relevant. In brief, the impression from this performance was that the play was written with far more dramatic objectivity than is commonly supposed by readers.

The words of the Chorus were divided among six speakers. No doubt this was an inevitable device in order to avoid monotony of utterance, introducing some variety and movement to accompany very long speeches. This division of the Chorus among several speakers made purists uncomfortable; but it was skilfully done & succeeded in bringing out many exquisite variations of mood and emotional tone within the speeches, which a reader easily misses. The play was given almost in its entirety. The only important cut that I noticed was in the 4th chorus. Here the discourse upon man's

despotic power
Over his female in due awe

would doubtless have provoked inappropriate emotions in a modern audience. So we forgave this omission.

No one could claim that SA is a great play in the theatrical sense. But it is certainly a testimony to M's imaginative power that he could foresee so accurately the necessities of the stage. For admirers of Milton this production was a novel and revealing experience.

Terence Spenser .....University College, Univ. of London.

SCIENCE AND STRUCTURE IN MILTON'S PROSE Milton

(Abstract of S-CMLA paper, Houston, November 1950)

The richly metaphoric elements of The Doctrine and Discipline of Divorce are drawn chiefly from scientific lore; they have more than a mere appropriateness to the argument, for they express the argument and in a sense are the argument. Milton begins with the allegory of Custom and Error and by "allegoriek precepts of beneficence fetcht out of the closet of nature" creates a mythic presentation of the union of the law of God and the law of nature against canon law. The inner framework of the pamphlet appears in the frequent imagery of nature as the creative power of the universe and as the universe itself. The very words nature, natural, and unnatural recur in 27 of the 36 chapters, some 89 times in all. Milton's fundamental comparison, which runs through the whole piece, amounts to this: canon law impediments to divorce have created diseases in human society which result in a distortion of nature; Milton's proposals are remedies drawn from nature and natural law. Astronomy, anatomy, and medical lore are combined into an explicit statement of the blindness of canon law and its adherents, the diseased condition of enforced marriage, and the cures and remedies consistent with the axiom expressed here and later that God and nature bid the same. The structure through which the argument is made effective is so systematically developed that divorce finally becomes a form of natural order: "God and nature signifies and lectures to us not onely by those recited decrees, but ev'n by the first and last of all his visible works; when by his divorcing command the world first rose out of Chaos, nor can be renewed again out of confusion but by the separating of unmeet consorts." This deliberate exploitation of scientific lore as a unifying and formative force in The Doctrine and Discipline of Divorce suggests that the prose has a different and possibly greater claim to attention than has been thought. As Eliot has remarked in his belated and ungracious palinode, Milton's prose is really close to half-formed poetry.

University of Oklahoma Kester Svendsen

Phillipps

THE LIBRARY OF SIR THOMAS PHILLIPPS (1792-1872) began to be dispersed in 1886, but the bulk of the collection remains & will gradually be sold by William H. Robinson, Booksellers, 16 Pall Mall, London, S.W.1. Their catalogue 81, issued in 1951, contains a preface on Phillipps's life and library, & descriptions & illustrations. A noteworthy item is Michael Drayton's Poems (1619) with a stanza additional to "The Ballad of Agincourt." The Phillipps Studies, a series of monographs based on some 50,000 letters, will follow.

[redacted] Drama 1641-1700

ENGLISH PLAYS 1641-1700 IN THE UNIVERSITY OF PENNSYLVANIA LIBRARY, about 465 in all, have been listed & mimeographed, & a limited number of copies are available from the Library. For the convenience of readers who may wish to know what plays are included, we list them according to their Woodward & McManaway numbers. A HYPHEN BETWEEN TWO NUMBERS INDICATES THAT ALL NUMBERS BETWEEN THEM ARE IN THE COLLECTION:

9-13,15,16,21,23-4,26-7,29,30,34-6,39,42-3,47,49-52,57,62,65, 78a,79-82,87,89,92,96,98; 100. Also 19.

One hundred and 4-5,8-10,12-3,16,17A,19,21,23,36,39,42,47A, 49,52,60,62,64,73,75,78,81-5,87-8,90,94,96,98.

Two hundred & 1-5,18-20,31,31a,33-4,37-8,34,37-8,43,53,58,60-1,64-5,70-1,77-92,95-6,99.

Three hundred & 1-3,5,7,9,14-19,21,27-8,30-2,34-5,37-8,40,45, 54-7,61,63-4,78-82,84,86-92,94-5,97-400.

Four hundred & 1-2,4-6,8-10,13,16,17,19-23,25-27,29-34,36-40, 42-4,46,49-51,55,57-9,62-4,66,69,73,75,77-82,84,86-7,89,90, 95,98;500.

Five hundred & 1,9,12,14,16-7,21-2,24-5,29-33,35-6,45-7,51, 53,56-7-7a-8,62,66-8,73,75,85,94,98.

Six hundred & 1,5-8,12-3,17-9,26,29,31,38,40-2,44-7,50,54-5, 57-8,63,65,68,74,83.

Seven hundred & 2,4,9,10,12,17-9,728,730-1,33-5,38,40a,42-4, 46,49,51,54-5,58-61,69,72,75,85,90,91,95. Also 756.

Eight hundred & 1,3,6,7,14-5,17,19,23,25,29,32,35,43,46-7,50, 52,54,58,66,69,71-2,75,77a,80-1,87-9,92-4,96,98.

Nine hundred & 1,4-7,10-2,14,16,24,28,30-1,33,35,37,39,42,45, 49,51,59,62-3,69,71,86-7,89,92-3,96. Also 984 and 956.

1000 and 6-9,11-3,19,23-9,38-40,45,50,52-3,64-9,71-2,74,76, 80,85,88,89-91,94-7,99; 1100. Also 1010 and 1014.

1100 & 2-7,9,12-20,22-3,25-6,33a-6,47-48,57,60,62-3,66-7,69, 71,73,79,81-2,86,88,93-4,98-9.

1200 & 1,7,29,37,42-3,46-8,55-7, 59-60,68-9,78,95,99.

1300 & 7,11,14,16,19,23-4,26-9,33,37-40.

BRITAIN

Edited by Albert C. Hamilton, Cambridge University.

Ten years ago your Editor taught freshman English to Albert C. Hamilton at the University of Manitoba. Since then, Dr. Hamilton has become a Spenser specialist. He is now engaged in research and tutoring at Cambridge University. He has generously agreed to become our Contributing Editor for Britain.

BOOK HANDBOOK

D.I. Duveen, 'Two Alchemical Books', BH, II(1951), 51-55.

Notes on Khunrath's De Igne Magorum Philosophorumque, 1608 and Count Michael Maier's Atalanta Fugiens, first edition not 1618 as usually given but 1617. Maier may have initiated Rob. Fludd into the mysteries of Rosicrucianism, and 'this work is an unsuccessful attempt to demonstrate that classical mythology can be interpreted as an allegorical representation of the 'grand Oeuvre' of the alchemists'.

BODLEIAN LIBRARY RECORD

D.M. Barratt, 'The Library of John Selden and its Later History', BLR, III(1951), 128-142. [To be Cont'd.]

A general account of the Selden Library given to the Bodleian in 1654, and forming its biggest accession of the 17th century.

CAMBRIDGE BIBLIOGRAPHICAL SOCIETY TRANS.

A new periodical that promises to be of considerable interest to 17th-century scholars. Articles published of especial interest are: Geoffrey Keynes, 'Books from Donne's Library' CBS I(1949), 81-83. Twenty books are listed. M. Flower, 'Thomas Stanley (1625-1678): a Bibliography of his Writings in Prose and Verse (1647-1743), CBS, I(1950), 139-172.

CAMBRIDGE JOURNAL

Spenser Raleigh Sidney

J.M. Edwards, 'Spenser and his Philosophy', CJ, IV(1951), 622-28.

Discusses certain philosophical themes employed by Spenser and certain contemporaries such as Raleigh and Sidney in order to show the poet's superiority in his use of them.

DUBLIN REVIEW

Crashaw

E.I. Watkin, 'William Crashaw's Influence on his Son', DR, 446 (1949), 1-25.

The father bequeathed to the son a 'positive Anglican Christianity which when he became a Catholic, he would not deny but complete'.

LEEDS PHIL. AND LITERARY SOCIETY PROC.

Greville Selimus

Kenneth Muir, 'Who Wrote Selimus?', LP, VI(1949), 373-76.

Suggests the possibility of Greville's authorship of the rhymed scenes of Selimus.

NEOPHILOLOGUS

Jonson Donne

A.G.H. Bachrach, 'Sir Constantyn Huygens and Ben Jonson', Neo. (July 1951), 120-129.

Donne's Dutch translator also translated Ben Jonson and holds a central place in Anglo-Dutch cultural relations of the 17th century.

JOURNAL OF DOCUMENTATION

A valuable periodical devoted to the recording, organisation and dissemination of special knowledge and of keen interest to the modern scholar. Documentation is interpreted as any process which makes a document available to the seeker after knowledge, and the periodical is concerned therefore with bibliography, and cataloguing, abstracting and indexing, classification and filing, etc. Of special interest to 17th-century scholars are two articles on the Catalogues of the British Museum: 1. 'Printed Books' by F.C. Francis, JC, IV (1948), 14-40 & 2. 'Manuscripts' by T.C. Skeat, JC, VII(1951) 18-60. [A third article is promised for the September issue, 1951, on 'Oriental Printed Books and Mss'.)

Good News from

OXFORD

FESTIVAL OF BRITAIN, 1951

Oxford's contribution included lectures on Charles I as a Collector, by A. F. Blunt; Cymbeline, by John Hale; 17th C. Lyric Poetry, by Sir Maurice Bowra; the sculptor Nicholas Stone, by M.Whinney; Inigo Jone, by Geoffrey Webb; Restoration Church Music, by A.C.Lewis; Puritanism & Legal & Social Reform, by David Ogg; Samson Agonistes, by Nevill Coghill; The Arts during the Civil War and Commonwealth, by Oliver Miller; Milton, Conformist and Rebel, by E. M. W. Tillyard; 17th C. non-Shakespearean Comedy, by F.P.Wilson; and John Dryden, by H. V. D. Dyson.

Musical performances included 17th C. chamber music by the Basil Lam Sonata Ensemble, a recital by Lady Susi Jeans of 17th C. organ music, a concert of secular music by the Bodley Singers, and a concert of music by Purcell, Blow, Gibbons, etc.

Dramatic productions were Cymbeline, The Alchemist, and Samson Agonistes.

There was also an exhibit of books, mss, pictures, etc. to illustrate the growth and development of the Bodleian Library during the 17th C.

Cambridge's contribution included a superb performance by the Marlowe Society & Cambridge Univ. Musical Society of The Tempest in the Dryden-Davenant version with Purcell's music.

The National Book League's contribution was an Exhibition of Books at the Victoria and Albert Museum. In a visual presentation of some five centuries of literary history, an attempt was made to show how much of British achievement, character, and tradition was created by the printed word and "imbalm'd and treasur'd up on purpose to a life beyond life." The Exhibition presented probably the largest, most representative loan collection of 1st editions in English literature ever put before the public. The 17th C. had pride of place. Included were A Jacobean Folio, The Workes of the Most high & Mighty Prince James (1616); Evelyn's Sylva (1664); John Bryddall's Camera Regis, or, a Short View of London (1676); Lilburne's Agreement of the Free People of England (1649); Harrington's Oceana (1656); and Filmer's Patriarcha (1680); also exhibited were 1st eds. of all major 17th C. poets including a contemporary mss. of Herbert's Temple; Wm. Penn's No Cross, No Crown (1679); and Lancelot Andrewes' mss copy of his Private Devotions.

THE WREN CHURCHES

The finances of SEVENTEENTH CENTURY NEWS are very precarious. One hundred new subscriptions are desperately needed to maintain our expanded size. Please urge your friends and colleagues to send in subscriptions. Give subscriptions as Xmas gifts. The cost to you is only about three-quarters of a cent per page.

BRITAIN CONTINUED

EDINBURGH JOURNAL Platonism

F.A. Yates, 'Shakespeare and the Platonic Tradition', EJ, XII (1942), 2-12.

Finds the antecedents of Shakespeare's thought in the continuous Platonic tradition.

ENGLISH MISCELLANY Beaumont Fletcher Baroque Milton

Mario Praz edits this Symposiumsof History and the Arts, vol. I being published in Rome, 1950. Articles that interest 17th-century scholars are by M. Mincoff, 'The Social Background of Beaumont and Fletcher' (1-30), which investigates the causes that led to the popularity of these dramatists; by M. Bottrall, 'The Baroque Element in Milton' (31-42), a general treatment; and by F. Nicolini, 'Di alcuni rapporti ideali tra il Vico e il Hobbes con qualche riferimento al Machiavelli', (43-70).

Booksellers

ALPHABET AND IMAGE

A. Heal, '17th-Century Booksellers' and Stationers' Trade-Cards', AI, No. 8.

A short account with a number of interesting illustrations.

Aristocracy

ECONOMIC HISTORY REVIEW

H.R. Trevor-Roper, 'The Elizabethan Aristocracy: an Anatomy Anatomized', EHR, 2nd Ser. III(1950), 279-298.

A reply to L. Stone's 'The Anatomy of the Elizabethan Aristocracy', EHR, 18(1948), claiming that the latter's 'facts' are inaccurate and misleading. Trevor-Roper analyses the evidence for the generally accepted conclusion that the Elizabethan aristocracy, as a class, was in financial difficulties and that these difficulties were due to a combination of fixed income from land with a steady rise in prices and habits of competitive extravagance, and shows that 'the Elizabethan aristocracy, in general, retained their lands, and these lands, reduced perhaps in compass but often correspondingly improved in value, were for their descendants the basis of long-continued wealth and power'.

Theses

EDINBURGH BIBLIOGRAPHICAL SOCIETY TRANS.

R.G. Cant, 'The St. Andrews University Theses 1579-1747', EBS, II(1939-40), 105ff. and III(1942-3), 263ff.

A detailed bibliography of the theses produced in the University during this period; most of them lie within the seventeenth century.

Jonson Inigo Jones

WARBURG INSTITUTE JOURNAL

D.G. Gordon, 'Poet and Architect: the Intellectual Setting of the Quarrel between Ben Jonson and Inigo Jones', JWI, XII (1949), 152-178.

Jonson's 'more considered insults' presuppose a body of doctrine: a serious doctrine of what the masque is to the poet; a serious doctrine of what the practitioner of the visual arts and particularly the architect is and does. Jonson is criticizing not only the man but a theory. And Inigo replies to him on the ground of theory--as well as with bad verse and court influence. We see architect and poet facing each other from well-prepared positions. The aim of this paper is to show what these positions were, to relate the quarrel to its proper intellectual context and observe how the personal situation finds ground and expression in terms common to European discussions of the fine arts'.

Kirkman

OXFORD BIBLIOGRAPHICAL SOCIETY

S. Gibson, 'A Bibliography of Francis Kirkman', OBS, N.S. I Fascicule 4(1947), 152pp.

A full bibliography with his Prefaces, Dedications and Commendations (1652-80), that continues the work of Professor R. C. Bald in MP for 1943. It includes a chapter on 'The Octavo and Quarto Editions of The Wits' by Professor F. Bowers.

Pirates

Percy Simpson, 'Literary Piracy in the Elizabethan Age', OBS, N.S. I Fasc.2 (1947), 1-24.

'An attempt is made ... to give a record of piracy between the years 1550 and 1640'.

Halifax Rye-House

ROYAL HISTORICAL SOCIETY TRANS.

D.I. Miles, 'The Results of the Rye House Plot and their Influence upon the Revolution of 1688', RHS, 5th Series, vol.I (1951), 94-108.

An analysis that provides interesting background for Halifax's Character of a Trimmer.

VIKING SOCIETY FOR NORTHERN RESEARCH Selden

Ethel Seaton, 'John Selden in Contact with Scandinavia', VS, XII(1945), 261-271.

An account of Selden's correspondence with certain Scandinavian scholars.

Milton

Abstract of a paper to SCMLA, 1950

THE BATTLE IN HEAVEN IN PARADISE LOST

In describing the great battle in Heaven in Book VI of Paradise Lost, Milton had behind him a vast body of traditional material, both in epic literature and in biblical commentary, which made it almost obligatory for him to describe such a conflict. But Milton did much more than follow the demands of tradition; he closely integrated the battle into the thought and structure of his poem and in one way or the other related his battle to almost all the themes and narrative motifs, so that it is a richly functional part of his design.

Milton used the battle to heighten his development of the theme of Obedience and the correlated theme of Free Will. As part of Raphael's lecture -- or sermon -- to Adam, the battle dramatizes and pictorializes the moral and spiritual issues involved, so that Adam can obtain a vivid and more thoroughly realized comprehension. Although described especially for Adam in physical, earthly terms, the battle is actually a symbolic representation of a higher spiritual conflict.

The battle also supported Milton's themes of order and disorder. Raphael's description is couched in imagery of cosmic disorder which looks forward to the dislocation in Nature in Book X after the Fall, and is itself, through style, a suggestive warning to Adam of the catastrophe ahead. Through the battle Milton was able to expound more forcibly the principle of Hierarchy, or degree, not only revealing the beauty and justness of this principle but also its inevitability, since Satan's revolt was ultimately futile.

Milton used the battle with great effect in broadening his portrait of Christ and Satan. The battle scene shows the beginning of Satan's degeneration, and while in the poem Satan does not decline progressively book by book (because of the poet's use of in medias res) the battle is an important episode in the depiction of his degeneration. Milton had to paint Satan as a powerful and attractive figure in order to show the power and attraction of evil, but Satan's power and attraction become so great that it was necessary on artistic grounds for Milton to describe especially a Counter-Champion beyond the needs of narrative and tradition, and in his splendid treatment of Christ he was attempting to present such a Counter-Champion. Thus in plot, thought, and character, Milton was able to make richly functional use of the great battle demanded both by epic practice and biblical tradition.

Dick Taylor, Jr., Tulane

"FOR HE DID LOVE MY VERSES, AND WILL LOOK UPON THEM (NEXT TO SPENSER'S NOBLE BOOKE)." Digby

So wrote Ben Jonson concerning Kenelm Digby's delight in Spenser. Indeed, when Digby embarked on his celebrated privateering expedition to Scanderoon in 1627, he took Spenser's works with him. Three days after the defeat of a French & Venetian fleet in Scanderoon Bay (1628), D. dated the mss. of his Observations on the 22nd Stanza of the ninth Book of the Second Canto of the Faerie Queen "From aboord my Ship the Eagle." (For further evidence of D's love of Sp., see E.W.Bligh, Kenelm Digby, pp.277-80).

The very copy of "Spenser's noble book" which D. used on his ship is listed for 75 pounds in Cat. 52, item 63, by Raphael King Ltd (STC. 23085). It contains D's arms, signature & motto, "Vindica te sibi," & the following verses in D's hand:

Hoc qui sepulchro conditur, si quis fuit
Quaeris viator, Dignus es qui noscias.
Spencerus isthic conditur. Si quis fuit
Rogare pergis, Dignus es qui noscias.

There is also a signature of Sir Samuel Tuke. His wife's 1st cousin, Ralph Sheldon the antiquary placed his bookplate in the volume.

Book Review

"HIS FATHER GOT HIM WITH A GREATER GUST" — HISTORY

Emerson, Wm. Richard. Monmouth's Rebellion. Undergraduate Prize Essays: Yale Univ., VIII. New Haven: Yale UP, 1951. $2.00. 98p.

British history is dotted with rebellions from Wat Tyler to the Jacobites. Monmouth's rising against James II in 1685 was, according to Mr. Emerson, preeminent in its drama: it was "made against the greatest odds and ended in disaster"; "the royal bastard...is one of the most amiable and distinguished of English rebels"; the Bloody Assize gave Monmouth's West Country followers a position attained by no other English rebels. The Rebellion has thus become a part of the national folklore and has been established as the type of the English rebellion--destitute of any political significance, a kind of tragic and futile warm-up for the successful Revolution of 1688."

Despite this statement, Mr. Emerson shows that the Rebellion had a considerable political significance, that if Monmouth had boldly exploited his advantages and tactical opportunities, the struggle would have led to a civil war in which the two warring continental powers, Louis XIV and Wm. of Orange, would have intervened; for the balance of forces was such that the friendship of England was of great moment. Moreover, the author makes a convincing case that rebel hopes for success were somewhat justified; that the Duke was cautious, ill-informed, unskilful in exploiting the element of surprise, and unable to understand his tactical opportunities, but no rash fool; and that Wm. took an important share in allowing and prompting the invasion. Wm. hoped that the rebellion would succeed enough to cause James to ask for aid. This would have meant "an opportunity to draw England into an alliance with the States, to destroy his chief competitor for the reversion of the crown, and... to increase his power and his prestige in England--all vital to winning England to Wm.'s coalition against Louis.

The book bears few signs of its undergraduate origin; a few omitted commas, some need for reordering and tightening material, and an occasional uncautious adjective such as the reference (p.29) to Monmouth's "unaccountable" tardiness--tardiness rather fully accounted for in the preceding chapter.

JMP (Queens)

ART

Kelemen, Pal, Baroque and Rococo in Latin America. N.Y.: Macmillan, 1951.

Mr. Kelemen has written a book that will surely become standard in its field. In three hundred pages of text and 760 photographs he has tried to explain the growth of Latin American art as it shows itself in architecture, painting and sculpture. He even includes a chapter on organs. Most of his emphasis is given--rightly--to works of art in Mexico and Peru, but he does not neglect any country that has any remains of colonial art; his chapter on Brazil is one of his best.

This book will interest students of the Seventeenth Century not only because it deals with art created in that century, but because it shows the time lag between the art of Europe and that of Latin America. And with the spread of art is connected the spread of ideas, symbols, and the like. So some Mexican churches built in the eighteenth century will show elements of Gothic, Mudejar, Renaissance and Baroque, as well as native art. Yet such combinations have been beautifully absorbed. That is why Latin American art is such a fruitful study for historians of culture. Students of folklore, too, will be interested in Mr. Kelemen's account of how Indian artists have succeeded in changing European symbols to suit their own cultural backgrounds.

Mr. Kelemen, like too many historians of architecture, is not much interested in color. Though anyone who has seen the rose-red lava churches in Mexico will appreciate what color has done to traditional forms. As a photographer, he rather prefers exterior shots to interior, possibly because it is easier to photograph exteriors, or because he thinks of a fine piece of architecture as a work of sculpture rather than as enclosed space. He has tried to be clear, not enthusiastic. He is only excited when he describes the sad changes that floods, earthquakes and a desire for modernization have brought to the art he loves. Rightly he says that Baroque and Rococo are not appreciated as much as Pre-Columbian art either by Latin Americans or foreigners. But surely his photographs alone will make new admirers of this art.

William Ruff

Abstracts

REVIEW OF ENGLISH STUDIES

Milton

Parker, William Riley. "Milton's Last Sonnet Again." RES, II(N.S.). 147-154.

Refutes Mr. F. Pyle's argument that Katherine Woodcock is the subject of the sonnet. He assumes that "the sonnet is the record of an experience and the poet's subsequent reflection on its significance," and consequently believes that the lines referring to the "spot of child bed taint" point to Mary, rather than Katherine, who died of a consumption.

Jonson

Yates, Frances A. Review of The Symbolic Persons in the Masques of Ben Jonson by Allen H. Gilbert. RES, II (N.S.). 177-179.

A mythological handbook through which the student can discover the form in which symbolic persons were probably visualized by both Jonson and his contemporaries. The alphabetical arrangement has the disadvantage of taking the characters out of their settings; however, it has the advantage of bringing together interesting comparative material and throws light on the general tendency to heap attributes upon symbolic figures.

Milton

Wright, B.A. Review of The Life Records of John Milton, Vol.I, 1608-1639 edited by J. Milton French. RES, II(N.S.). 179-181.

Granting that "it will be most convenient to have all the mass of biographical material about Milton collected together in this way the editor should have refrained from the argument about the evidence.... The avoidance of discussion would have reduced the bulk of the work and brought it nearer to a size and form proper to a work of reference." Further reductions are suggested and factual errors pointed out.

Art ..... Satire

MacDonald, Hugh. Review of To-A-Painter Poems; 1633-1856; An Annotated Finding List, introduction by Mary Tom Osborne. RES, II(N.S.). 181-182.

An excellent selection of poems, the political satires in particular being of great historical value, with adequate bibliographical information and useful footnotes.

Farquhar

Watt, L.P. Review of Young George Farquhar: The Restoration Drama at Twilight by Willard Connely. RES, II(N.S.). 182-184.

The new material pertaining to Farquhar's early life and later travels is not enough to justify this romantic biography. The substance of the information contained seems accurate as far as it can be checked; nevertheless, there is a definite tendency to confuse the doings of Farquhar with those of his characters.

--Lalia Phipps Boone, Florida

Biermann
Moscherosch
Weckherlin
--Baroque

German

From H.H. Weil (Cambridge), with three new subscriptions: "...all three new subscribers work in the field of 17th century German literature. Professor L.W.Forster (University College, London)(who, in addition, is an expert on 17thC. Dutch literature) has published a Ph.D. thesis (in Basle) on Weckherlin; and his inaugural lecture at London University, which will shortly appear in print, is entitled "The Temper of 17th Century German Writing." Professor Forster initiated quite a School of research into 17th century German Literature at Cambridge University, while he was a lecturer here. The immediate outcome of this are three Cambridge Ph.D. theses: (1) Denys Dyer's thesis on the Jesuit Playwright Jacob Biedermann whose Latin plays from the turn of the 16thC. come more and more to be regarded as masterpieces. D. Dyer's thesis was finished early this year and has been accepted....Copies...in Cambridge Univ. Library.
(2) K.G.Knight's thesis on the Alsatian Satirist Hans Michael Moscherosch, quite an important figure in the literary movement of the first ½ of the 17C. ...also completed ... in CUL.
(3) My own thesis on the "German Baroque Poet's Conception of his Role"--an attempt to reconstruct from the writers' works their views on the artist's religious, social, and aesthetic position and functions. This thesis...should be ready early next year.
"We toy with the idea of having the four works (Weckherlin, Biedermann, Moscherosch, and the "Sociological" Inquiry) either published in one big volume or...in the form of excerpts in a sort of anthology. The main difficulty will be that, in England, newsprint is short and the market restricted. We would of course, be only too willing to enter upon negotiations with an American publisher."

GERMAN Edited by Paul Parnell, New York University

Arik Lunding. "German Baroque Literature: a Synthetic View" German Life & Letters, N. S. III, October 1949, 1-12.
C. Calcaterra. Review of Ernesto Pontieri's Nei tempi grigi della storia d'Italia. Saggi storici sul periodo del predominio straniero in Italia. Napoli, 1949. Giornale storico, CXVII, fasc. 1, 1950, 85-92.

Baroque

No one doubts that "baroque"is a wonderfully evocative word, and currently the most contagious one in scholarship, but exactly what meaning it ought to evoke is still far from clear.

The most common ground for disagreement at present is over the great question: Does "baroque" describe a style more or less dominant in a given period, or does it describe that period itself? Arik Lunding argues for the latter interpretation. In fact, he insists that a "historical totality cannot be condensed into the small change" of stylistic definitions; and he mentions, in support of his opinion, the labors of three scholars who by applying stylistic criteria to 17th C. German literature in search of the baroque ended with two ridiculous results:(1)they had to exclude most of the writers; (2) each compiled a list of baroque writers, and none of the lists agreed. Manifestly, thinks Lunding, this will not do; and so we must abandon narrow definitions in favor of a search for new viewpoints on the "historical totality" just mentioned, and look into the "human mentality as a whole," presumably of this period. But what period, exactly? Approximately the whole 17th C., with new tendencies assuming greater importance after 1680.

First, he observes that the most important characteristic of this epoch is instability in all phases of life, political, social and ideological. In this world, there were three important literary components: courtly estheticism, anti-courtly coarseness and satire, and mysticism. The insecurity of the time required a constant adaptation to the environment, which in the literature is represented by the peculiar oscillation of many writers from one of these styles to another, as the circumstances required. This necessity precluded any real development of the writer.

It will be seen immediately that although Lunding's analysis of the time shows much insight, he has not made clear why this century deserves the epithet "baroque"; there is here no thought of a single, highly conspicuous style, such as the defining word usually calls up. And is not the author, in removing the label from one style, only affixing to a congeries of styles the same label? Even the idea of "oscillation," though happily suggestive of fluttering Bernini-esque draperies, is not really a trustworthy criterion. We consider Rubens, who developed his genius thoroughly and consistently, a more typically baroque figure than Van Dyck, who "oscillated." In order to accept this article at face value, we must assume the fact that the 17th C. was the baroque period in Germany; and we must not ask why.

Nevertheless, the application of the elusive term to a historical period, over and above the style, is still popular. Ernesto Pontieri, surveying the period of Italian political servitude, has a patriotic contempt for all aspects of this era, even its art, and tries to blame the latter on the former. The baroque is an"esthetic aberration," the salient aspect of Italian decadence. Actually, as his reviewer points out, the baroque flourished in other lands like France where "decadence" was scarcely descriptive of the situation. On the other hand, if this style was not caused by "absolute domination and tyranny," it flourished chiefly in absolutistic supporting the Counter-Reformation: Italy, France, Spain and Austria.

Elsewhere, Sig. Pontieri, in search of intellectual back grounds for the movement, suggests that the 17th C. could no longer accept the Thomist-Aristotelian style of thinking while the new Baconian-Galilean reasoning was not yet established. The baroque thus represents an artistic expression of ideas that could not be poured into old molds; in some degree it is a revolt against the old -- more particularly, we might add, as revolt against artistic rather than philosophical principles. Pontieri,finally adds, in qualification of his earlier stand, that the baroque is not so much an extreme expression of the Renaissance as a happy attempt to outdo the Renaissance. Where, then, is his "aberration"?

The debate on the use of the word "baroque" has been going on for two hundred years now, and, barring a new Council of Trent to formally adjudicate its meaning, probably no exact decision can be reached. Indeed, the history of the word shows that it has been constantly wrenched out of previous connotations in order to fit a new context. At present it seems to be increasingly popular as a word to describe a whole historical milieu. We may be sure of two things: as long as the term retains its popularity, the meaning will not be more exact than it is now; and the word is in no present danger of being discarded. It is too impressive-sounding to lose.

G. P. Gooch. Review of Heinrich Ritter von Srbik's Geist und Geschichte der deutschen Humanismus bis zur Gegenwart. München 1950. Band I. German Life & Letters, N. S. IV, July 1951, 301-303.
This latest work by the dean of Austrian historians must be ranked with Meinecke's Die Entstehung des Historismus as one one of the most distinguished historical works of our generation. Not much is said, however, about the 17th C., largely because it was an age of Erudition(i.e., pedantry) and its leaders like Flacius and Hermius fought for victory, not truth.

C. P. Magill. Review of Hermann Schneider's Geschichte der deutschen Dichtung. Nach ihren Epochen dargestellt. Bonn, Band I, 1949. Band II, 1950. German Life & Letters, N. S. IV, July 1951, 306-307.
The author discards usual classifications("aufklärung,") in favor of a system of poetic epochs. Poetry, he explains, follows its own laws of development. Although the author pleads for a return to qualitative judgment and the appraisal only of those works deserving attention, he feels required to consider all the accepted names.

Anonymous Review of Gerhard Fricke's Geschichte der deutschen Dichtung. Tübingen, 1949. German Life & Letters, N. S. IV, April 1951, p. 220.
A short, useful history for the uninitiated, with the usual disadvantages of such works. Sound, if conventional.

Ralph P. Rosenberg. Review of Fernand Baldensperger and Werner P. Friedrich's Bibliography of Comparative Literature. Chapel Hill, N. C.(U. of N. C. Studies in Comparative Literature) Germanic Review, XXVI, April 1951, 165-6.
A "monumental study," the "most comprehensive and effective tool ever placed in the hands of comparatists." about 33,000 items listed, 260 periodicals used, 701 pp. Some minor reservations: no pagination of books and articles, items not numbered.

Sydney H. Moore. "A Neglected Poet: Friedrich von Logau." German Life & Letters, NS, III, Oct. 1949, 13-19.
Short summary of this Silesian poet's life, and a comprehensive selection in translation from the 3760 Sinngedichte written by Logau. Moore claims, with some inclination to hyperbole, that these short, pithy poems give us a picture of the time more searching than Grimmelshausen's. The article is written for those with no previous acquaintance with Logau.

J.-J. Anstett. Review of Josef Kornar's Bibliographisches Handbuch des deutschen Schrifttums. Berne, 1949. Etudes Germaniques, 5e Année, janv-mars 1950, pp. 63-64.
The only up-to-date and comprehensive bibliography of German literature: records books as late as March 1948, with some later items noted in footnotes. Covers period from Nibelungenlied to Schnitzler, includes information on related fields -- political, historical, social, economic and religious matters. Two very detailed indexes.

Maria Wickert. Review of Clifford Leech's Shakespeare's Tragedies and Other Studies in Seventeenth Century Drama. London, 1950. Anglia, 69. Band, 3. Heft, S. 378-383.
In the main, the reviewer is content to summarize the work for the benefit of those many German readers, handicapped by exchange conditions, who may not have access to it. The earlier parts of the book, especially the chapters on "The Nature of Tragedy" and "The Tragic Style," are dealt with approvingly at some length; but Frau(?Fraulein) Wickert finds the author's opinion of the late plays more stimulating than acceptable. She finds particularly dubious Leech's appraisal of Prospero as a Puritan representative of Shakespeare's own viewpoint who represses both lust (Caliban) and love(Ferdinand and Miranda) with iron hand. Has Shakespeare, she asks, become merely another Angelo? And is not Leech mistakenly judging this play by the same standards he successfully applied to tragedy? Nevertheless beyond single objections is the indisputable fact that the book consistently enriches our understanding of Shakespeare

ITALIAN STUDIES

Castelvetro

E.T. Butler,'Giacomo Castelvetro 1546-1618',IS, V(1950), 1-42.
Claims that the nephew of the famous dramatic theorist,Ludovico 'seems to have been little less important than Florio in furthering the study of Italian in Elizabethan and early Jacobean England'. 'Excluding Florio, probably no other Italian in Elizabethan and Jacobean England worked so long and so steadily as Castelvetro to promote a knowledge not only of his native tongue,but also of all that he thought most valuable in his national heritage. Nor does there seem to be any other,again excluding Florio-who was in touch for such long periods with so many Englishmen, both at home and abroad'.

ITALIAN

ITALIAN REVIEWS

Politi

Chiara Neri. "Il Dittionario Toscano di Adriano Politi," Lingua Nostra, XII, Marzo 1951, 5-10.
A highly entertaining article about an early Sienese philologist who had the cheek to publish a Compendio del vocabolario della Crusca, (1614) pointing out to that august body their important omissions in the matter of Sienese dialectal variants. The imprudent act naturally touched off a furious controversy, in which he was outshouted by the della Cruscan purists. If Politi's great plan of a Sienese dictionary fell though, if his persistent arguments for a general dialectal autonomy were finally disregarded, at least his Compendio supplies us with valuable information about early 17th C. pronunciation in Siena.

Rosa

C. Mussini. Review of Giuseppe Italo Lopriore's Le Satire di Salvator Rosa. Firenze, 1950(Collana critica, n. 47) Giornale Storico della letteratura italiana, CXXVIII, fasc. 1, 1951, 125.
Instead of using the new Rosa material uncovered in the British Museum and at Fitzwilliam Museum, Cambridge, Sig. Lopriore has chosen to write a "facts and problems" study that shirks critical re-appraisal of the painter-poet. The conclusion takes refuge in the usual generalities.

Poland

C. Calcaterra. Review of Stanislao Kot's Le Relazioni segolari della Polonia con Bologna.
Giornale storico, CXXVII, fasc. 1, 1950, 76-77.
A brief survey of Poland's debt to one Italian university over a period of 800 years. Apparently this influence was at its low point in the 17th and 18th centuries.

Chiabrera

A. Scaglione. Review of Enzo Noè Girardi's Esperienza e poesia di Gabriello Chiabrera. Milano, 1950. Giornale storico, CXXVIII, fasc. 1, 1951, 105-106.
Sig. Scaglione is disposed to admire the extent of the author's erudition in the field of Chiabrera, but not so generous towards his attempts to establish the poet as something more than a brilliant technician. The reviewer insists, with De Sanctis, that Chiabrera had no feeling for form, but only for le forme, the technical components and classifications of verse. The poet is after all only "the most splendid echo of the spiritual emptiness of the century." However, Sig. Girardi analyses the vast output of Chiabrera with sure taste and would be the ideal editor of a "Selected Works" of his poet.

Abstracts

NOTES & QUERIES 6 January 1951 - 21 July, 1951

Beaumont & Fletcher

Abend, Murray. "Moslem Generosity and Beaumont and Fletcher." N&Q, CXCVI. 7.
Background for lines in Act IV, Sc. iii, The Beggar's Bush, in which common Renaissance attitude is revealed.

Carew

Shapiro, I. A. "Carew's 'Obsequies to the Lady Anne Hay.'" N&Q, CXCVI. 7-8.
Sets approximate date of poem from mention of Lady Anne's death as 17 November 1629 (letter, Beaulieu to Puckering 18 November 1629) and speculates on possible acquaintance of Carew and Donne, who was a friend of her father.

Middleton

Schoenbaum, Samuel, "'The Revenger's Tragedy' and Middleton's Moral Outlook." N&Q, CXCVI. 8-10.
Various evidence for M.'s authorship, analyses his plays to show a moral attitude entirely consistent with that in The Revenger's Tragedy.

Marvell

Orwen, William R. "Marvell and Buckingham." N&Q, CXCVI. 210-12.
Echoes from Marvell's Cromwell ode in Buckingham's epitaph on Fairfax suggest both a deliberate antithesis between the subjects and an exchange of compliments by Buckingham with Marvell, who had praised The Rehearsal similarly by allusions to it in The Rehearsal Transprosed.

Waith, J. M. "Bibliographical Notices of 'The Last Battell of the Soule in Death.'" (1628-1629). N&Q, CXCVI. 76-79.
Further descriptive information, concluding with an account of imperfections in Carew Hazlitt's treatment of 1876.

Frank, Thomas. "A Note on the Word 'Parliamenterian.'" N&Q, CXCVI. 81-82.
Henry Piers in his MS "A Discovrse of H. P. his travailes," dated 1605, used the word eight years before the earliest O. E. D. listing from 1613.

Marvell

Muir, Kenneth. "A Virgilian Echo in Marvell." N&Q, CXCVI. 115.
Fawn killed by Ascanius (Asn. VII) is pet of Silvia; the fawn in The Nymph Complaining for the Death of her Fawn had been a present from "the unconstant Sylvio."

Milton

Fogel, Ephim G. "Milton and Sir Philip Sidney's 'Arcadia.'" N&Q, CXCVI. 115-117. See CXCIV. 555.
Confirms in further analysis earlier observation by A. B. that the opening lines of Samson Agonistes are drawn from the Leonatus episode in Arcadia.

Comenius

Turnbull, G. H. "The Visit of Comenius to England in 1641." N&Q, CXCVI. 137-140.
Anonymous tract, England's Thankfulness (1642), attributed by Turnbull to John Dury, shows that Comenius came to England not, as he claimed, upon a summons from Parliament but "at the earnest persuasion" of persons like Hartlib and others who were members of Parliament.

Dryden

Spencer, Terence. "A Byron Plagiarism from Dryden." N&Q, CXCVI. 164.
Marino Faliero, I. ii. 280-286 from an image in Epistle Dedicatorie to The Rival Ladies (Malone ed., vol. I, part ii, pp. 3-4.

Dryden

Cooke, Arthur L. "Did Dryden Hear the Guns?" N&Q, CXCVI. 204-205.
Geographical and meteorological considerations make it likely that D. heard a thunder storm in the English Channel rather than the sound of cannon mentioned in Essay of Dramatic Poesie.

Milton

Matthews, Arthur D. "Christopher Milton v. Ipswich." N&Q, CXCVI. 205.
Articles signed by Christopher Milton February 26, 1644/5 "whereon to ground a Quo Warranto" against the town of Ipswich are evidence that as early as then he was active in support of royal prerogatives and thus ready to become what Oldmixon called him, one of the "Tools" appointed by James II.

Milton

Parsons, Howard. "The Sources of Coleridge's 'Kubla Khan.'" N&Q, CXCVI. 233-235.
In support of his claim that "the origins of most lines of 'Kubla Khan' can be traced to Milton's 'Paradise Lost,'" the author presents a set of parallel passages impressive for their number but unconvincing in particulars.

Bacon

Wood, E. R. "Francis Bacon's 'Cousin Sharpe.'" N&Q, CXCVI. 248-249.
"Cosin Sharpe" in B.'s July 1574 letter to his brother Nicholas is tentatively identified as Nicholas Sharpe, a pensioner of Trinity (Bacon's college) who took his M. A. in 1574 at the commencement referred to in the letter.

Milton

Jump, J. D. "John Milton and the Arabian Wind." N&Q, CXCVI. 270-272.
Parallels from Beaumont and Fletcher, Massinger, Lovelace, Waller, Pope, Fielding, Wordsworth show the popularity of "this characteristic late Renaissance image of the scented Arabian breeze."

Algernon Sidney

Walker, J. "The Date of Algernon Sidney's 'Discourse Concerning Government.'" N&Q, CXCVI. 272-273.
Date of composition is still uncertain, but much of the tract was probably written earlier than 1680.

Calvin

Berkeley, David S. "A Vulgar Error Touching Calvin's Doctrine of Total Depravity." N&Q, CXCVI. 292-295.
Quotes from Institutes to show "that Calvin has qualified his doctrine of total depravity by restrictions which some present-day popularizers have ignored and which others have never known." The soul is depraved in all its faculties, but the whole soul is not totally depraved.

Evelyn

Simeone, William E. "A Letter from Sir Richard Fanshawe to John Evelyn." N&Q, CXCVI. 315-316.
Hitherto unpublished compliment, 27 December 1653, from F. on his cousin E.'s translation of the first book of Lucretius.

University of Oklahoma Kester Svendsen

MUSIC

Edited by

Hobert Irion Rolfe

"What wondrous life is this I lead!...Ripe apples drop about my head; The luscious clusters of the vine upon my mouth do crush their wine...." Thus innuigence is begged if an article has been overlooked, a review scanted; summering composers at the Huntington Hartford Foundation's Garden of Cyrus leave one far from the scholar's habitual winter.

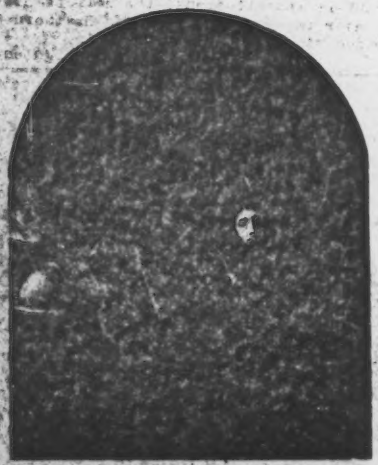
LAWES: "To after age thou shalt be writ the man
That with smooth air couldst humor best our tongue." Milton notwithstanding, Henry Lawes is still poorly appreciated by practical and scholarly musicians alike. Eric Ford, in Music and Letters, XXXII (July, 1951), 217-225, provides a good general introduction under the headings (1) Lawes's autograph MS, (2) his artistic problems, (3) the principles of his art, (4) his methods and techniques.

TREGIAN: JJT & In the same issue of Music and Letters, Bertram Schofield and Thurston Dart report a major discovery. The British Museum has acquired a handwritten volume of 1034 pages, now known as Egerton MS 3665, which contains 11-1300 villanelles, madrigals and instrumental pieces mainly by English and Italian composers of the late and early 17th centuries. There can be no doubt that the handwriting is identical with that of the Fitzwilliam Virginal Book - and, interestingly, with that of a MS in the New York Public Library. Their common compiler may have been Francis Tregian the younger, whose prison sojourn provided ample leisure for this invaluable enterprise. A complete catalogue is included in this article.

GILLES HAYNE: Quitin, José, "Sept motets inédits de Gilles Hayne, musicien liégeois, 1590-1650," Revue Belge de Musicologie, IV (1950), 184-197, provides a valuable study on this little-known composer, including biographical data, a catalogue of all known works, a description of seven previously unknown motets, and a succinct summary of Hayne's basic musical characteristics.

THE TRUMPET'S LOUD CLAMOR: Berger, Jean, "Notes on some 17th-century compositions for trumpets and strings in Bologna," Musical Quarterly, XXXVII (July, 1951), 354-367, examines Mss in this genre found in the archives of San Petronio. Excepting Giuseppe Torelli, most of the composers are of perhaps rarely more than local importance, but the works are said to be masterly. The question is raised as to why only Bologna, and perhaps only San Petronio, cultivated this kind of concerted music.

LUTE: One of our more esoteric domestic journals, the Guitar Review, in issue no. 9, 1949, presented a superb special number on the lute, including articles by Emmanuel Winternitz, Carleton Sprague Smith, Alfred Swan, Suzanne Bloch, Leo Schrade, and Charles Warren Fox among others. Pictures and music are excellently reproduced. For copies ($1), address the Society of the Classic Guitar, 409 East 50th Street, New York 22.



FLUTE PLAYER

CHINOISERIE: Appleton, William W. A Cycle of Cathay; The Chinese Vogue in England during the Seventeenth and Eighteenth Centuries. New York: Columbia University, 1951. 194 pp. $5.00. Musical chinoiserie is referred to, particularly as it appears in Purcell's "Fairy Queen".

ITALY: Policastro, Guglielmo. Catania nel Settecento. Torino: Società Editoriale Internazionale. This includes a study on the music of the chapel with material on several little-known local composers. Published in part in Rivista Musicale Italiana, LII (1950) and briefly reviewed in RMI, LIII (Jan-March, 1951), 86.

FUGUE: Gnislanzoni, A., "La genesi storica della Fuga," RMI, LIII (Jan-March, 1951), 1-41, continues this not very profound series with a more valuable section, reviewing Baroque didactic treatises on counterpoint. Also discusses Italian composers of the period.

MADRIGAL: In Musikforschung, IV (1951), 268-71, Hans Engel reviews the second edition of Fellowes' "The English Madrigal Composers". This brief review takes Fellowes to task for his ignorance of German research on such topics as English borrowings from the Italians, metrical notation, and the etymology of "madrigal".

ORGANS: Articles on Baroque organs in Münster and Suisten appear in the Kirchenmusikalisches Jahrbuch, 34 Jahrgang. Hrsg. von Karl Gustav Fellerer. Verlag J. P. Bachem, Köln, 1950. 112 pp.

AN URGENT PLEA

OUR FUNDS ARE EXHAUST$D AND OUR BANK ACCOUNT CONTAINS NO MONEY TO PAY FOR THE DECEMB$R ISSUE. CONFIDENT THAT THE NEW EXPANDED SEVENTEENTH CENTURY NEWS WILL ULTIMATELY PAY FOR ITSELF, I PLAN PERSONALLY TO PAY FOR THE COSTS OF THE DECEMBER ISSUE. BUT IF THE PRESENT SIZE AND RICH CONTENT OF THE NEWS IS TO CONTINUE, WE MUST HAVE AT LEAST ONE HUNDRED NEW SUBSCRIPTIONS.

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J. Max Patrick

J. Max Patrick, Editor, 17C News

VARIE: Ghisi, Federico. "'Il Lamento in morte di M. Stuarda' di Carissimi," La Rassegna Musicale (Jan., 1951).

Mori, R. Margliano. "Monteverdi, maestro di canto," La Rassegna Musicale (Jan., 1951).

Le Roux, Maurice. Claudio Monteverdi. (Coll. "Les grands musiciens"). Paris: Editions du Coudrier, 1951. 196 pp. Fr. 390.

Pitrou, Robert. L'Opéra italien au XVIIe siècle. (Coll. "Formes, écoles et oeuvres musicales"). Paris: Larousse, 1950. Fr. 135.

Dufourcq, Norbert. La musique d'orgue française de Jehan Titelouze a Jehan Alain; les instruments, les artistes et les oeuvres, les formes et les styles. 2e ed. (rev. et augm.). Paris: Floury, 1949. 354 pp.

ANTHOLOGY: Parrish, Carl and John F. Ohl. Masterpieces of Music Before 1750. New York: Norton, 1951. 535 pp. $5.00. With all possible respect to Messrs. Davison and Apel, here is an anthology long-awaited. Including but a fraction of the material in the Harvard Historical Anthology, the special virtue of this work lies in its relatively low price and ease of handling, both of which make it of real value for undergraduate classroom use. Short score arrangements are both clear and detailed and so organized as to be of service for study and performance. Intelligently relevant introductions are provided for each example and list original and modern sources. Limited in space as they were, the editors chose typical examples, and if one regrets omissions (e.g., the declamatory style of Lully, the double-choir motets of G. Gabrieli) the editors can justifiably point out that their aim was to provide a Baedeker, not a conducted tour. Typography is of the usual Norton excellence, the equal of the Schering Beispiele and superior to the Harvard Anthology.

Music (continued) SPEAK OF BANQUETING DELIGHTS,
OF MASQUES AND REVELS WHICH SWEET YOUTH DID MAKE

Because the life of music is in living performance, the space usually devoted to phonograph record reviews is concerned this issue with a report of current British performances of seventeenth century music, performances of such apparent excellence as to make us resolve to move our domestic music-makers to similar effort. The report is generously provided by Miss Davida Wolffson, American physical anthropologist on the faculty of the University of London and enthusiastic amateur of seventeenth century music:

"The inaugural concert at the new Royal Festival Hall, on May 3rd, opened with a resounding performance of Arne's Rule, Britannia, and while the musical value of this work is certainly inferior to its ability to make well-bred British feet tingle patriotically, it set the appropriate note for the buoyant rediscovery of 17th century English music which distinguished the festival season.

"If it accomplished nothing else, this season's effort would have been worthwhile for having established once and for all the supreme importance of Purcell, not as a lone and rather freakish phenomenon in an allegedly unmusical country but rather as the true heir of the English Renaissance polyphonists and, through Handel, a strong influence on Continental music of the succeeding century. Purcell

"This year London saw three different productions of Dido and Aeneas. The first, by the English Opera Group, used a 'realization' of the score by Benjamin Britten which differed slightly (less than was anticipated) from the Dent version. The Sadler's Wells company used the Dent score; their chief advantage over the Britten group was in having an excellent Dido, Eleanor Houston, who looked baroque and queenly and sang the final Lament with great ease and beauty; their chief disadvantage was the rather murky and frantic choreography in which sailors, witches, Aeneas', retinue and dockyard 'ladies' were more or less indistinguishable. The third production, with Kirsten Flagstad, was scheduled for late summer.

"One could not have a surfeit of Dido; yet it required only one professional performance (which it has seldom had until now) to show what a masterpiece, musically or dramatically, it is. The scale is small; one is almost unprepared for the depth and grandeur of 'When I am laid in earth', and even it is so short - perfect but like a Rembrandt seen through the wrong end of a telescope. Perhaps this is the essential attraction: Dido represents a wholly different kind of opera to us, an art form more related to court entertainments and madrigals after dinner than to Covent Garden. Still it is neither minor nor superficial - it is stately and tragic, and technically complex.

"In the course of eight concerts of Purcell's choral and chamber music we were given an opportunity to hear many rarely-performed works. The St. Cecelia's Day Ode of 1692 was beautifully sung in the Wren Chapel of the Royal Hospital, Chelsea, a happy choice of setting for what is unquestionably one of the most brilliant choral works of the 17th century. That this and many of the other pieces programmed -- one thinks particularly of the Masque in Diocletian and The Indian Queen -- should never have been allowed to drift into the arid limbo of academic curiosities was made abundantly clear from the very first of the series.

"Purcell's music is not overly easy to sing; he wrote for true sopranos and basses and tenors, not for a leisurely middle voice, and the counter-tenor passages, of which there are many and exceedingly lovely ones, are limited to a very few singers. But difficulty must not be a deterrent to the performance of this unique and moving body of music, and it is to be hoped that American musicians will be stimulated to follow London's example.

"Two outstanding non-Purcell concerts deserve mention. Carissimi Last autumn the Renaissance Singers programmed the extraordinary soprano cantata On the Death of Mary Queen of Scots by Carissimi. The intense dramatic quality of this work and its stunning melodic line (especially in the repeated cadence, 'Ah! morire') were most ably brought out by Miss Joyce Gow, who also transcribed the text from a British Museum Ms. Although it is relatively early, this cantata is truly baroque in feeling and technique, with long ardent recitatives and a rich harmonic structure. Monteverdi

"The Monteverdi Vespers of 1610, a milestone in the development of large scale choral music, was given this spring by the Morley College Choir under Michael Tippett. One's joy at hearing it was equalled only by regret that we cannot hear it - and many other works of this period - more often. The very positive responses of audiences during the festival performances indicate a real interest and pleasure in 17th century music, both English and Continental, which should encourage artists to continue along the lines so well laid down this year."

STUDIES IN PHILOLOGY

Malherbe

Benoit, Leroy J. "Malherbe, Imitator of Pléiade Theory." SP, XLVIII (1951), 193-205.

"...much that Malherbe rejected and censured in both Ronsard's school and in Desportes was to be revivified and reincarnated within the structure of his own poetics."

Drama

McCullen, Joseph T., Jr. "Madness and the Isolation of Characters in Elizabethan and Early Stuart Drama." SP, XLVIII (1951), 206-218.

Whenever mad characters appear in the drama of these periods, "there is a prevailing tendency for their madness to influence the tone and the dramatic development of the individual play as their isolation becomes increasingly apparent. If it is predominantly ridiculous or contemptible, the result is usually comic. If it arouses more serious emotions, particularly among characters struggling in vain against their distress, the play is likely to evolve tragically."

Peery, William. "The Noble Soldier and The Parliament of Bees." SP, XLVIII (1951), 219-233.

A study of the parallels between the texts of these two works, concluding that "the version in Bees is earlier than that in Soldier."

Milton

Merry, Nathaniel H. "Milton and Hobbes: Mortalism and the Intermediate State." SP, XLVIII (1951), 234-249.

An examination of Milton and the mortalist heresy in light of Christian tradition.

Bibliography

Talbert, Ernest, et al. "Recent Literature of the Renaissance." SP, XLVIII (1951), 267-450.

--Wm.B. Hunter, Jr., Wofford College

AMERICAN LITERATURE

Cudworth

Hopkins, Vivian C. "Emerson and Cudworth: Plastic Nature and Transcendental Art." Am Lit XXIII, 80-98.
Cudworth's The True Intellectual System of the Universe deserves careful re-examination for its influence upon Emerson's thought.
---Ray L. Armstrong, Lehigh University

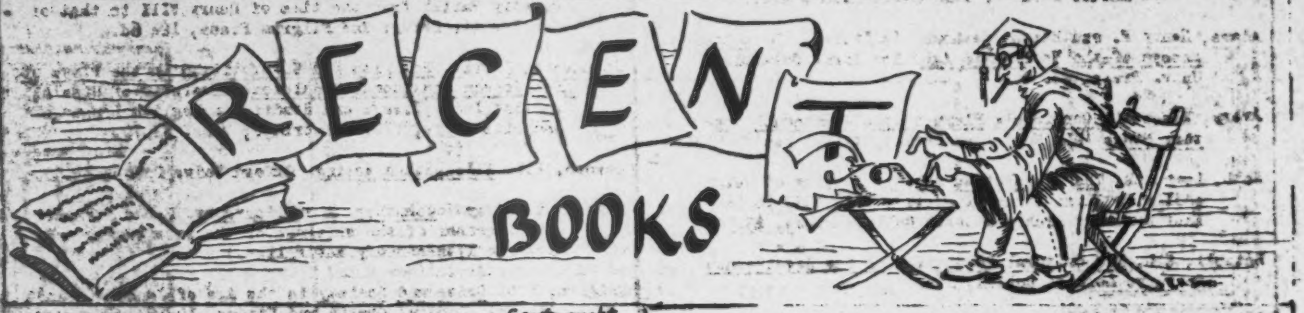
JOURNAL OF ENGLISH AND GERMANIC PHILOLOGY

Bunyan

Johnson, W. Stacy "Hawthorne and the Pilgrim's Progress." JEGP, L, 186-188.
Citing parallels and allusions, the article asserts that PP was of major importance in forming Hawthorne's art and urges extended study of the relationship.
---Ray L. Armstrong, Lehigh University

RUBENS Duke of Devonshire CATTLE

RECENT BOOKS



Cartwright.

"THE SHARPEST, CLEANEST, FULL, SQUARE, LEADING WITT."

The Plays and Poems of William Cartwright. Ed. with Intro. & Notes. By G. Blakemore Evans. Madison: University of Wisconsin Press, 1951. 861pp. $13.50.

Though damning Cartwright as "a rhetorical puppet-master" whose characters "are worked by ethical strings instead of muscles," Mr. Evans has edited the four plays & poems with loving, thorough, and urbane scholarship, the result being a fat, somewhat awkward volume, difficult to hold in the hand, but eminently readable because of its generously large type and margins & because of the charm & competence of the introductions, notes, & appendixes. Cartwright, though praised for "finished excellence" & "good form" has been edited better than he deserved.

Of scholarly importance is the discovery of Restoration prompt copies based on the printed text of The Lady-Errant & The Ordinary. Not only is such material rare, but in this instance it reveals that C's plays WERE revived after the Restoration. This may in part account for their influence upon John Dryden and Katherine Philips.

The Lady-Errant, for which the editor convincingly sets the date about 1634, was one of the earliest regular plays in which male & female actors took part. He shows the unlikelihood of the repeated suggestion that Fletcher's Sea-Voyage inspired C's idea of a female commonwealth. The play itself is dull except for fantastic hair-splitting about Platonic love in passages which read almost like satires on Petrarchan conceits. One is even tempted to find conscious burlesque when, with reference to hated men, the females claim, "Our Souls are Male, as theirs." Another exception is the charming scene where the dwarf envisages himself as ruler of the pigmies, whom he will "Civilize...by Puppet-Plays."

Mr. Evans compares the verse manner of The Royal Slave with that of operatic recitative. Declamation & a general atmosphere of heroics is the soul of both....In many respects The Royal Slave may be looked upon as an extension of the masque into the field of drama....All in all, the final effect must have been very close to that of continental heroic opera of the period, in which...much of the dialogue was spoken, not sung."

Although some attention is paid to "The Ayres & Songs" set by Henry Lawes, no attempt is made to reproduce even a few specimens of the tunes. This is an unfortunate omission from a volume otherwise comprehensive, for the editor admits that no small part of the popularity of some works by C. arose from their use with music.

The Poems vary in merit from the command to decrepit Christ Church, "Arise thou Sacred Heap," & the comparison of the King's smallpox to "small Starres fixt in a Milky Way," to the judicious memorial poem to Jonson, "Great soule o'numbers"

Mr. Evans rather strangely finds kinship between Milton & C. because of their "defensive attitude toward art and poetry." With more reason he cautions against placing C. with the Cavalier poets, preferring to group him with academics like Randolph, Corbet, King, & Mayne. Evans also notes that C's use of courtly compliment "is unsurpassed even by avowed court poets," and that the externally sensual poems lack "the delicacy of experience."

In the Foreword, the editor claims that, for the most part, he eschews the role of critic & interpreter. Fortunately he has made many exceptions to this rule; for in the last analysis, Mr. Evan's notes & introductions are more interesting than the writings of his subject.

JMP (Queens)

Stephen F. Fogle, A Brief Anthology of Poetry. N.Y.: American Book Co, 1951. 166 pp. $1.50.

Textbooks which help a student to live with, rather than on, an education are so rare that this charming, pocket-size anthology deserves mention, even in these columns, despite the fact that the 17th C. is thinly represented. Here is a volume which will lure the indifferent student to poetry and a love of it.

JMP., Queens.

Joseph Allen Bryant, Jr., "The Nature of the Conflict in Jonson's Sejanus," No. XIII in Vanderbilt Studies in the Humanities, ed. R.C. Beatty, J.P.Hyatt, and M.K.Spears. Nashville: Vanderbilt Univ. Press, 1951. Vol.I, 197-219.

In opposition to previous critics, Bryant defends the structure of the play: "When read properly, as the story of how the virtuous Germanican faction in Rome learns the meaning of the evil which has beset it and come to understand the only way consistent with virtue in dealing with that evil, the play has no loose ends, no cumbersome 'chorus,' and no awkward shift of emphasis....Nor is the ending...merely a tag... Jonson erred not in constructing his play but in overestimating his audience's equipment for interpretation. The argument is convincing.

JMP., Queens.

"VARIOUS SORTS OF TREES, BESIDES VINES, CURRENTS, SPRUCE, YEW, ANGELICA AND DIVERS GUMS."

Pioneer American Gardening Compiled by Elvenia Slosson. Published by Coward-McCann, Inc. New York. $3.75.

Pioneer American Gardening is a collection of articles based on the horticultural history of America. Compiled by the 1949-51 president of the National Council of State Garden Clubs, the book is an interesting survey of American gardening traditions brought over by the Pilgrims on the Mayflower to the present time. Elvenia Slosson begins her survey with the question, "What is the 'who, when, what and how' of a raw half-continent's conversion into the forty-eight colorful gardens that form that largest, richest, and most highly diversified park on earth, these United States?" The remainder of the book is a partial answer to this broad question. The horticultural developments of the U.S. are treated under seven headings, the names of the National Council Regions, into which the contributing states are organized.

Particularly interesting to readers of the News are the accounts of 17th century horticultural activities, which include the Fairbanks House, 1636--The Oldest House in Dedham, Mass; Sundial of Jonathan Fairbanks at Dedham--1650; John Josselyn's publication of New England Rarities Discovered, in 1672, and An Account of Two Voyages to New England, in 1674. Brief sketches of such figures as Roger Williams, John Winthrop, and George Weymouth and their horticultural problems are also included. The book includes 28 illustrations.

Rerachel M. Sikes

RECENT BOOKS OF THE SEVENTEENTH CENTURY

Adams, Henry H. and Baxter Hathaway (editors). Dramatic Records of the Mecclesmic Age. New York: Columbia Univ. Press, $5.50.

Avery, Emmett L. Congreve's Plays on the Eighteenth Century Stage (M.L.A. Monograph Series, XVIII) New York: M.L.A.

Babb, Lawrence. The Elizabethan Malady. A Study of Melancholia in Elizabethan Literature from 1580 to 1642. East Lansing: Michigan State College Press, $3.50.

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Brittain, Vera. Valiant Pilgrim: The Story of John Bunyan and Puritan England. New York: Macmillan, $4.

Chilton, Bernhard. New Birth. A Study of the Evangelical Doctrine of Conversion and the Protestant Fathers. With a Preface by the Right Rev. Hugh Watt. Edinburgh Univ. Press, 21s.

Craigie, James (editor). The Basilicon Doron of James VI. With Introduction, Notes, Appendices and Glossary. Volume II. Edinburgh: Scottish Text Society.

Davidson, Archibald, and Willi Apel. Historical Anthology of Music. Baroque, Rococo, and Pre-Classical Music. Oxford University Press, 50s.

Day, John. Law Tricks, 1608. Edited by F.P.Wilson and John Crow (Malone Society Reprints). London: Malone Society.

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Fellowes, Edmund H. Orlando Gibbons and His Family. The Last of the Tudor School of Musicians (second edition) Oxford Univ. Press, 10s 6d.

Golden, Grace. Old Bankside. London: Williams & Norgate, 15s.

Graham, Reynolds. Elizabethan and Jacobean, 1558—1625 (Costumes of the Western World Series). London: Harrap, 10s 6d.

Henderson, G.D. and H.M.Porter (editors). James Gordon's Diary, 1692—1710. Aberdeen: The Third Spalding Club.

Howell, Wilbur S. (translator) Fenelon's "Dialogues in Eloquence." With Introduction and Notes. Princeton Univ. Press, $3.

Jacquot, Jean. "Le Duel Musical" de Richard Crashaw et ses Sources Italiennes." Rev. Litt. Comparée, XXV, 98, 238-261.

Pontano Strada's Prolusiones Academicae, Rome, 1617 (Oxford, 1631) discussed as source of Crashaw's poem "Musicks Duell." Influences of Ficino, the Church, and Nicholas Ferrar brought to bear on conception of nightingale and lute used in poem.

Maurice A. Hatch
University of Kentucky.

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Johansson, Bertil. Religion and Superstition in the Plays of Ben Jonson and Thomas Middleton (University of Upsala, English Inst., Essays and Studies on English Language and Literature, VII). Cambridge, Mass., $2.50.

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Keynes, Geoffrey. John Ray. A Bibliography. Faber & Faber. (Bibliography of the writings of the interesting and prolific 17th-century naturalist.)

Knights, L.C. Drama and Society in the Age of Jonson (second edition). London: Chatto and Windus, 12s 6d.

Leishman, J.B. The Monarch of Wit. An Analytical and Comparative Study of the Poetry of John Donne. London: Hutchinson's University Library, 15s.

Matthew, David. The Age of Charles I. London: Eyre and Spottiswoode, 21s.

Mesnard, Jean. Pascal: l'homme & l'oeuvre. Paris: Boivin et Cie, Connaissance des Lettres, Ancienne Collection "Le Livre de l'Etudiant."

Mosse, George L. The Struggle for Sovereignty in England from the Reign of Elizabeth to the Petition of Right. East Lansing: Michigan State College Press, $2.50.

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Talon, Henri. John Bunyan. The Man and His Works (An English Translation of M. Talon's John Bunyan: l'Homme et l'Oeuvre). London: Rockliff, 25s.

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Tillyard, E.M.W. Studies in Milton. Chatto and Windus, 10s 6d.

Venesky, Alice S. Pageantry on the Shakespearean Stage. New York: Twayne Publishers, $3.50.

Wood, Marguerite (editor). Extracts from the Records of the Burgh of Edinburgh, 1665—1680. Edinburgh: Oliver and Boyd, 30s.

Woodward, John. Tudor and Stuart Drawings. London: Faber and Faber, 25s.

Wormald, B.H. Clarendon: Politics, History and Religion, 1640—1660. Cambridge Univ. Press, 35.

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SCIENCE

Book Review

John Donne

Nicolson, Marjorie Hope, The Breaking of the Circle: Studies in the Effect of the "New Science" upon Seventeenth Century Poetry. Northwestern University Press, Evanston, Illinois, 1950. pp. xxii & 193. $3.00.

This volume is based upon four Norman Wait Harris Foundation lectures given by Professor Nicolson at Northwestern University in 1949, four chapters of the book being amplifications of the lectures. A fifth chapter - an interpretation of Donne's Anniversary Poems - has been interpolated. (Continued in column one)

The students who heard these lectures were lucky indeed, since Miss Nicolson invests her scholarship with vigor, enthusiasm, and charm. The "Circle" of the book's title is the Circle of Perfection "from which man had long deduced their metaphysics, ethics, and aesthetics," and which was discoverable in the movements of the planets, the shape of the earth, the head of man, fruits and nuts, etc. (in these latter, of course, only relatively perfect since their gross stuff could not be touched into perfection). Miss Nicolson's project is to show how widely the theory was held, how frequently its terms appeared in the prose and poetry of the 17th century; how it was overthrown by Baconian common sense (how "the animate macrocosm and the living microcosm disappeared, and their place was taken by a mechanical clock and men with mechanical hearts"); and how our understanding of Renaissance literature depends on our reading as the authors wrote, in terms of an unbroken, or currently breaking, circle.

The first chapter deals illuminatingly with the macrocosm-microcosm theory, its correspondences and signatures, elements and humours, and the concomitant aesthetic of harmony and proportion. The second illustrates the Renaissance poet's delight in the circle metaphor. The third combines a study of Donne's Anniversary Poems with comment upon the widespread theory of the world's decay. The fourth discusses the changes that have occurred since the circle broke and literature and science went separate ways: (1) the dichotomy between the language of poetry and the language of science; (2) the need (unknown to Renaissance poets, who were "inextricably involved in a world and a universe that lived as they lived") to develop self-consciously, as Wordsworth and others did, a "philosophy of Nature." And the fifth, which suffers, perhaps, from oversimplification, links Romanticism with the new feeling for infinity and Neoclassicism with the doctrine of limitation.

The interpretation of the Donne poems is the most provocative section. No one who reads it will fail to spend an evening or so with the poems which, written on the anniversaries of Elizabeth Drury's death, have puzzled critics from Ben Jonson to William Empson. Donne states the problem himself:

> But long she 'ath beene away, long, long, yet none
> Offers to tell us who it is that's gone.

If only the adolescent Elizabeth is gone, the poems may be thought blasphemous, since her death involves the destruction of the earth. If more than Elizabeth is implied, what is it? Christ? Mary? the Logos? "vertue attir'd in woman"?

Miss Nicolson comes to an answer. She observes that Donne vacillates between she and shee in these as in other poems and is convinced that he was making a deliberate and consistent distinction in meaning. She argues that "when Donne uses the more common 'she', he is speaking of a real person. When he uses the 'double shee', he is writing in symbolic, universal, and abstract terms about what he himself called 'The Idea of a Woman.'" She further argues that the she is Elizabeth Drury almost exclusively at the beginnings and ends of the two poems and is elsewhere Queen Elizabeth as person; and that the shee comprises Astraea (the pagan Virgo), the Virgin Mary, and the Virgin Queen as ideal, "all women into his 'Idea of Woman', symbol of beauty, virtue, justice, truth." She also remarks that "the difference in spelling of the specific and general is not peculiar to the Anniversary Poems" and "perhaps he himself had always made a distinction ... though I think that the usage developed slowly, in his mind, as he dwelt with more serious themes."

Since evidence is not offered for the latter two statements, I have skimmed some of the poems (in Grierson), with the following results (though I have probably missed some pronouns, the count is accurate enough to make a point). In the "Divine Poems," me = Donne - 19 times, mee = Donne - 49; he = God - 7, hee = God - 2; he = Christ - 16, hee = Christ - 11; she = soul - 2, shee = soul - 3; she = Mary - 2, shee = Mary - 2. (I excluded "The Lamentations of Jeremy" from the "Divine Poems"; in them, God appears as he some 20 times and as hee ten.) In the "Epicedes and Obsequies," he = God - 4, hee = God - 3; he = angel - 5, hee = angel - 2; he = Death - 3, hee = Death - 2.

Miss Nicolson uses the letter "To the Lady Bedford" in developing her argument that she equals real person and shee something abstract and universal. The first four lines run as follows:

> You that are she and you, that's double shee,
> In her dead face, half of your self shall see;
> Shee was the other part, for so they doe
> Which build them friendships, become one of two.

In terms of the theory, she (real person - now dead) plus you (real person - still alive) equals double shee (Idea of a Woman), and this Idea will, on observing the dead real person, see half her own ideal self, for shee (Idea of a Woman, but observable in the dead real woman) is her other part. Donne later tells us that shee (Bedford's dead friend as Idea) would have been a carcass had Bedford died first; but this did not happen, and she (real person) is gone like a soul while Bedford remains as "th' other half of clay," a strange fate for a double shee.

This verse-letter, Grierson thinks, was a covering letter for the funeral elegy "Death", where appear these lines:

> Angels did hand her up, who next God dwell,
> (For she was of that order whence most fell)
> Her body left with us, lest some had said,
> Shee could not die, except they saw her dead.

Here, she seems the more nearly abstract entity, though a final interpretation is impossible until the antecedent of her is determined.

Miss Nicolson also believes that "the implications

Continued on next page

-Section 2

of the single and double endings in 'The Extasie' closely parallel those in the Anniversaries." Thus, in l.4 ("sat we two, one another's best"), the lovers are whole persons - two bodies, two souls. But when their souls go out and hang between them to negotiate, "Wee like sepulchrall statues lay" and "wee said nothing all the day." Since the two souls did say something, and since they were hanging in mid-air, not lying like statues, the Wee would seem to refer to bodies sans souls. Miss Nicolson, however, reads the lines as referring to "the lovers sublimated in ecstacy to a transcendent One." If so, Donne's imagery is misleading. Later, the two souls become a new, third soul, and this is quite properly referred to as Wee, though perhaps it should have been distinguished from the two several souls (if they are Wee) as Weee.

In the "First Anniversary" we find that he and hee (ll. 3 and 5), We and Wee (ll. 94-5); and se and see (ll. 468 and 470) are not differentiated; that Nature is she and shee (ll. 349 and 351); and that God is He and hee (ll. 462 and 464). But this is of minor importance. The significant question is: does Donne consistently and clearly make she a real woman and shee an idea of a woman? In the early references, it is because she is gone that the world languished in a great earthquake and the Cyment which compacted and glued all virtues is resolved and slacked. But it is shee who is the intrinsic balm and preservative of the world which, shee being gone, is dead and putrefied. Of she Donne says next that "though she have shut in all day, / The twilight of her memory doth stay." And of shee, that "Her Ghost doth walke; that is, a glimmering light, / ... Reflects from her ...." Is there not reasonable doubt that in these paralleling hyperboles she represents person and shee idea? In the first of five crucial passages (175-83; 219-37; 309-25; 354-69; 413-27) Donne does seem to generalise from she to shee, though one may wonder whether generalization is properly involved if she is Virgin Mary and shee Queen Elizabeth, as Miss Nicolson says. But in the second crucial passage, she is the world's magnetic force, man's compass, the original of all fair copies, steward to fate, macrocosm of the world, etc.; and in the third, shee is measure of symmetry, Harmony, a type of the Ark, pacifier of elements and passions. Do we really have a distinction with a difference here? In the fourth and fifth passages, she and shee seem to me indistinguishable. It is interesting that, in the first passage, Donne works from she to shee; in the second, applauds only she, save in the refrain; in the third, only shee; in the fourth, works from she to shee; and in the fifth, from shee to she. There seems to be only one constant: in the refrain, the pronoun is always shee.

In the "Second Anniversary" there are eight crucial passages: 67-81; 121-47; 185-206; 219-47; 301-20; 356-82; 447-70; 497-510. In the first, the pronoun is regularly shee until we reach the refrain which, contrary to the practice in the "First Anniversary," ends "she is gone." The third uses she for our heroine but shee for the planet Venus. The fourth, is a long series of parallel clauses, moves from she to shee, back to she, and ends with shee: she had a body whose rich beauty "lent wastage to others"; shee had a body twenty times as rich as the world; she had a soul of gold for which her body was the electrum; shee should have had a tutelary angel for every limb; and "shee (assimilating she), thus richly and largely hous'd, is gone." Whether she or shee is more of an Idea of a Woman here is a question. In the sixth, shee enjoyed royalties, made wars, and coined money; she made peace, did high justice, gave pardons and protections, and was "all this All" - that is, she assimilated shee. In the seventh, "Shee whom wee celebrate is gone before" to join Angels; and She (who was here "betroth'd to God, and now is married there") "to heaven is gone," apparently as much an Idea as Shee. The eighth and final passage is totally devoted to Shee, Elizabeth Drury now forgotten (if Drury is she).

Whether the hypothesis is valid I am not competent to say; what seem on a book-reviewer's reading to be inconsistencies may disappear under scholarly scrutiny. (Certainly there is no denying that Donne may have constructed his Idea of Woman from Astraea, Mary, and Queen Elizabeth; the point in question is his manipulation of pronouns.) That the hypothesis is challenging and valuable is not susceptible of doubt.

But it may be dangerous too. In her "Introduction," Miss Nicolson follows the traditional course of using Samuel Johnson as a springboard. Like divers before her, she jumps on him a few times: for having a bad ear; for criticizing Lycidas; and for censuring the metaphysicals. The first two strictures are irrelevant; Miss Nicolson's major point is that Johnson misread the metaphysicals because he lacked historical insight; lacking it, he did not recognize that what seemed conceits - violently yoked heterogeneities - were truly images discoverable in nature and discovered there inevitably, not arbitrarily. Thus the century's "mystical Mathematics" led Donne to the lovers-compasses comparison of which Johnson said, "It may be doubted whether absurdity or ingenuity has the better claim." (Johnson may have a point: is there nothing absurd in the picture of a woman twirling on a sharp foot while her lover circumscribes slow circles about her, each passionate for the other as a compass-foot can be, and neither permitted to lie by the other unless snapped together by the Great Mathematician?) Miss Nicolson observes that she would not "labor a passage so familiar were it not that Johnson's shadow still seems to cloud the eyes of various modern critics." One may wonder whether this fresh evidence of Donne's ingenuity will not drive more critics into Johnson's camp. Or whether Miss Nicolson's shadow will not cloud their eyes, they becoming unable to see the poems for the pronouns. Perhaps not. Perhaps it may be said (to paraphrase a metaphysical) that "the very shade she casts does other lights outshine."

Clark Emery, Miami.

ABSTRACTS | LONDON TIMES LITERARY SUPPLEMENT

Dryden

Review of Samuel Holt Monk's John Dryden. A List of Critical Studies Published from 1895 to 1948 (University of Minnesota Press). LTLS, 2,566, p. 214.

"It is difficult to imagine that anyone who writes on any aspect of Dryden will need a more extensive list for the years it covers."

LTLS, 2,567. No 17th-c. items.

Jeremy Taylor
John Hackett

Gathorne-Hardy, Robert. "Jeremy Taylor and 'Christian Consolations'." LTLS, 2,568, p. 228.

A manuscript attribution (17th-century) and an advertisement in Cudworth's Intellectual System (1678) show the author to be John Hackett, not Jeremy Taylor.

Clarendon

Review of B. H. G. Wormald's Clarendon. Politics, History and Religion, 1640-1660 (Cambridge University Press). LTLS, 2,570, p. 276.

In refuting Gardiner and Firth, "Mr. Wormald vindicates the consistency of Hyde's statesmanship, both in secular and religious affairs."

Philpott.

Review of L. C. Martin's edition of Thomas Philpott: Poems (1646) (Liverpool University Press). LTLS, 2,570, p. 278.

Professor Martin, "whose introduction is eminently unsensational" provides an "exact and pretty reprint" of this rare volume, with explanatory and bibliographical notes.

Costume.

Review of Graham Reynold's Elizabethan and Jacobean, 1558-1625 (Costume of the Western World Series). LTLS, 2,571, p. 288.

Some 50 to 70 half-tone illustrations and 8 color plates, all from contemporary sources, make up the "text" of this book, which maintains a "nice balance between well-known material and rarities." Minor errors mar the plan of the whole.

Charles I

Review of David Mathew's The Age of Charles I (Eyre and Spottiswoode). LTLS, 2,572, pp. 301-2.

"...surveys church and state, art and letters, learning and science, town and country....civilised, sympathetic, urbane and singularly free from the defects of prejudice..."

Burney, E. L. "Bunyan at the Siege of Leicester." LTLS, 2,572, p. 309.

Discussion of two passages (from Burney and Carlyle) that place Bunyan at the Siege of Leicester in 1645. Bunyan

Cooper, Thomas. "Bunyan at the Siege of Leicester." LTLS, 2,573, p. 325. Bunyan

Facts relevant to Bunyan's presence at the Siege of Leicester are to be found in F. M. Harrison's edition of Dr. John Brown's John Bunyan: his life, times and work. It is extremely unlikely that Bunyan was ever at the Siege of Leicester.

Review of Geoffrey Keynes' John Ray. A Bibliography (Faber and Faber). LTLS, 2,575, p. 332. Ray

Definitive bibliography. Lists Ray's works under 23 main headings, with 108 separate editions and variants. "Mr. Keynes has succeeded in differentiating a number of editions and variants for the first time...."

LTLS, 2,574-2,575. No 17th-c. items.

Robertson, D. S. "A Copy of Milton's 'Eikonoklastes'--I." LTLS, 2,576, p. 380. Milton

History of the "Carbery" copy of Milton's Eikonoklastes (Columbia ed., XVIII. 270), which may contain an inscription in Milton's autograph. Account of William Thomas mentioned in the inscription. Reasons for believing that the inscription was not composed by Milton.

Robertson, D. S. "A Copy of Milton's 'Eikonoklastes'--II" LTLS, 2,577, p. 396. Milton

Contains a list of pen-and-ink corrections (23 in all) to be found in several editions of the 1650 edition.

Review of William Bradford Gardner's The Prologues and Epilogues of John Dryden (Columbia University Press). LTLS, 2,579, p. 432. Dryden

"Dr. Gardner's introduction is pedestrian and makes no real attempt to assess the vital quality of the poems. The text is soundly based on early and corrected editions, but is not quite impeccable....Even so, this is the most useful presentation of the Prologues and Epilogues we are likely to see for a long time...."

Wing, D. W. "Isaak Walton." LTLS, 2,579, p. 432. Walton

In the Cathedral Library, Salisbury, six books not mentioned by Nicholas in his edition of Compleat Angler bear Walton's signature. Walton's debt to Fuller is greater than has been generally recognized.

Macdonald, Hugh. "Andrew Marvell's Miscellaneous Poems. 1681." LTLS, 2,580, p. 444. Marvell

Describes the Bodleian copy, which "is an exemplar of the ordinary folio without the Cromwell poems, which have been supplied in manuscript." Future editors of Marvell will need to consult this volume.

_____. "Poet and Preacher." Notice of Hansreudi Donne Faerber's Das Paradoxe in der Dichtung von John Donne, (Zurich), and Review of J. B. Leishman's The Monarch of Wit (Hutchinson's University Library). LTLS, 2,581, p. 462.

"Dr. Faerber has written an interesting study of the part played by paradoxes in Donne's poetry, while Mr. J. B. Leishman has gone some way towards supplying the need for a full critical examination of the poems." The Reviewer discusses the style of "The Second Anniversary" and the Holy Sonnets, suggesting that the latter "may yet be recognized as Donne's surest claim to the attention of posterity."

Review of E. M. W. Tillyard's Studies in Milton (Chatto and Windus). LTLS, 2,582, p. 464. Milton

In his essay, "The Crisis of Paradise Lost", Professor Tillyard repudiates his previous position and disagrees with Raleigh. His essay "The Action of Comus" brings us much nearer a conclusion regarding Milton's use of Fairie Queene, III. "All the essays...combine to make a volume which must command the greatest respect."

Joseph Allen Bryant Jr., Vanderbilt.

PHILOSOPHY

Descartes | edited by Homer Edwards, Virginia

Columbia Universi[illegible] Press has announced the publication of a volume titled "Cartesian Studies" by Albert G.A. Balz. Dr. Balz, Corcoran Professor of Philosophy at the University of Virginia, brings together in this volume a group of historical studies whose central theme is the relation of Descartes' dualistic doctrine of mind and body to the subsequent history of philosophy, psychology, physical science, and other fields. His studies, some dealing with individuals and some with groups, are concerned with Descartes' followers and opponents. He also shows how deeply Descartes' doctrines of mind and body and of matter were rooted in pre-Cartesian tradition.

The essays, though published in several journals over a period of years, have a certain unity of theme.[1] They are concerned, in the main, with the doctrines of Descartes concerning the nature of man. Most of them, however, are not devoted primarily to an exposition of these doctrines as expressed in the writing of Descartes, but to the interpretations and developments of them in his successors, both followers and opponents. They have in view also the diffusion of Cartesianism in the history of thought, both philosophic and scientific.

The doctrine concerning the nature of man, as expressed in the Sixth of the Meditations, is customarily described as "dualistic". In Descartes' own terms, man turns out to be, not a unity of nature, but a unity of composition. He is a substantial immaterial soul intimately related to a body, and this body is a changing aggregate of modes referable to matter substance. It may be urged that a dualistic conception of man was no new thing in the history of thought. Descartes may be regarded as having reformulated - or perhaps rediscovered - a conception coming down from remote antiquity. The rediscovery, in any event, was expressed in a new context of ideas, and in an age of many changes in the meanings of traditional terms; the formulation of the doctrine definitely associated it with the institution of modern science and the metaphysical perspective in which science was to view existence.

The influence of this view of man as a unity of composition pervaded all subsequent reflection. Philosophy, broadly speaking, tended more and more to make the theory of knowledge a pre-condition of all other efforts of philosophical speculation. Epistemological analysis, however, had recourse to notions concerning the nature of man and his experience that we today would call "psychological". These psychological investigations were largely determined by Descartes' dualistic view of man. In this manner, his doctrine, with its consequences and attendant difficulties, was transmitted to epistemology and thus to other areas of philosophy. In effect, then, philosophical thought tended to move circularly. Moreover, the movement was stimulated by the development of the physical sciences. In some such way as this, Cartesian doctrine pervaded all effort of the modern mind. Even opponent philosophies, seeking to overcome the difficulties entailed by the "dualism", ore repudiating it in order to assert a completely materialistic philosophy, were governed by the position they sought to transcend or to deny. Moreover, fine art and literature were pervaded by similar influences. The studies are efforts to disclose something of this diffusion.

New books: Spinoza

Paul Siwek, Spinoza et le Panthéisme Religieux, Paris: Desclée De Brouwer et Cie, 1950. pp. xxxiv, 309

K.L. Saw, The Vindication of Metaphysics. A Study in the Philosophy of Spinoza. London, Macmillan and Co., Ltd., 1951, pp. 173, 12s. 6d.

[1] From Foreword of Cartesian Studies, Albert G.A. Balz

FRENCH

Among the many authors who recently have revaluated the concept of French classicism, several have taken as their point of departure an investigation of the meaning of certain words, remarkable because of the frequency with which they occur in the literature of France at that time.

Octave Nadal in Le sentiment de l'amour dans l'oeuvre de Pierre Corneille (Gallimard, Paris 1948) made a thorough analysis of the words estime, mérite, devoir, vertu, générosité, and gloire as used by Corneille, and thus enables us to arrive at a better understanding of the playwright as well as his period. Nadal's careful examination of the texts reveals that the word devoir did not have the same moral implications that it has today and that the heroes which Corneille created are not torn between love and duty -- as has been maintained by many critics -- but are obeying rather the laws of a gloire intérieure. Actually, this gloire is the mainspring as well as the essence of the hero.

(An excellent discussion of other aspects of Nadal's book is to be found in Henri Peyre's article Ouvrages sur le dix-septième siècle, (Romanic Review, vol.40, p.128))

Otto Nadal, Reinhold Schneider considers the analysis of the concept of gloire intérieure of the greatest importance for an understanding of Corneille's heroes. He discusses the term at length in his book Corneille's Ethos, (Bad-Salzig, 1948).

In the introduction to his work The Freedom of French Classicism, (Princeton University Press, 1950), E.B.O. Borgerhoff tells us that he arrived at his study of Classicism in the process of trying to discover the real significance to the century of a relatively innocent term, the "je ne sais quoi" which was fairly widely used at that time. Borgerhoff notes that the expression, although used in and out of France before the seventeenth century, acquired special meaning and importance during the period of French Classicism. In its earlier uses, the term occurs simply as "je ne sais quoi" or at the most as "un je ne sais quoi" and refers to emotional experiences of a religious or amatory nature. In seventeenth-century France, however, the phrase was no longer used merely to express indefinability, but rather attained a sort of independent category and became "ce je ne sais quoi" and "le je ne sais quoi". It came to have an important part in literary criticism and along with terms such as extrêmement inexplicable, grâces secrètes, and finesse, it became a symbol of intimate individuality which protected the admittedly superior intuition of the critic and the artist from the killing finality of applied reason. The concept of the "je ne sais quoi" thus represents a sort of antithesis to that of the "trois unités". It stresses antirationalism at the expense of rationalism. Borgerhoff indicates that the frequent occurence of the phrase in literary criticism proves that, during the period of classicism, there existed in France -- side by side with a deification of reason and subservience to rules -- "The Liberalism of Corneille", "The Independence of La Fontaine", "The Individualism of Molière", etc. It is interesting to add to the general notion of classic repose and regularity some impressions that the Italian poet Marino received of France during his visit there in 1615. Borgerhoff quotes from a letter in which the Ex Italian poet describes the utter confusion and disorder, the disharmony and inconsistencies.

(The book has a good bibliography, but a most frustrating system of annotation, breeding thorough dislike for the term "op.cit.")

Another recent attempt to clarify a seventeenth-century text with the help of semantic analysis of certain keywords was made by Erich Auerbach in his article The Triumph of Evil in Pascal (The Hudson Review, Spring, 1951). The author discusses one of Pascal's pensée (Pensées, ed. Brunschwieg, 298) which "expresses with utmost vigor the weakness of right when confronted with might". A brief and brilliant stylistic analysis of the pensée is followed by a short historical digression concerning the opposition of the terms right and might and finally by a thorough investigation of the significance of these terms to Pascal, which leads to a deeper understanding of the French philosopher as well as his period.

University of Kansas — Edith Kern

After having listened to a radio discussion on Racine's Phèdre, I think it might be appropriate to call attention to Martin Turnell's Classical Moment (New Directions, 1948) Turnell shows quite successfully that Racine is not exactly "cold and stilted". Mention should be made here also of an article by Vera Orgel, entitled "What is Tragic in Racine", (The Modern Language Review, July 1950, pp.312-318) in which the author intelligently takes issue with Turnell's statement concerning the disintegration of character of Racine's heroines.

University of Kansas — Edith Kern

ABSTRACTS — ESSAYS IN CRITICISM

B[ateson], F. W. "Contributions to a Dictionary of Critical Terms. I:Comedy of Manners." EC I (Jan.1951), 89-93.
History rather than definition of term. Possibility of its genesis ca.1700 blocked by special sense of word "manners" connecting it with tragedy. Hence term "genteel comedy" was used in 18 c. and not replaced with present term until 19 c. [Author-editor hopes to make this the first of a useful series.]

Leech, Clifford. "Restoration Comedy: The Earlier Phase." EC I (Apr.1951), 165-184.
With some general preliminary statements about early Restor'n comedy in mind, Leech traces the careers of Etherege and Wycherley through a series of short comments on each of their plays. Each dramatist shows a steady progress in the command of structure, dialogue, and thought, and a step-wise sort of parallelism is discovered between the successive plays of each.

Bateson, F. W. "Contributions to a Dictionary of Critical Terms. II:Dissociation of Sensibility." EC I (July 1951), 302-312.
Analysis of the term in an attempt to fix its conceptual content definitely. Taken from Gourmont, the term is a metaphor whose weakness derives from his ramshackle psychology which regards thinking as crystallized sensibility. Eliot's use of the term to explain the mid-17 c. change in poetry leads to troublesome paradoxes at best and downright misunderstanding at worst.

—Charles C. Mish, University of Maryland.

ABSTRACTS — PMLA

Gray, René. "L'Introduction des Vers Mêlés sur la Scène Classique." PMLA, LXVI. 456-84.
An account of early experimentation in the use of vers mêlés (free verse, or irregular verse), culminating in the practice of Molière and Corneille.

Shumaker, Wayne. "Flowerets and Sounding Seas: a Study in the Affective Structure of Lycidas." PMLA, LXVI. 456-84.
The emotional impact of Lycidas is powerful because of the affective connotations of words, phrases, and images in formal combination. Two of the "formal strands" of the poem (flowers and water) are extracted and treated as "musical themes which blend into a total harmony both massive enough and piercing enough to be overpowering." "The emotional impact would be weakened if either were omitted."

— F. Michael Krouse, University of Cincinnati

Seventeenth Century News
J. Max Patrick - Editor
Queens College
FLUSHING 67, N.Y.